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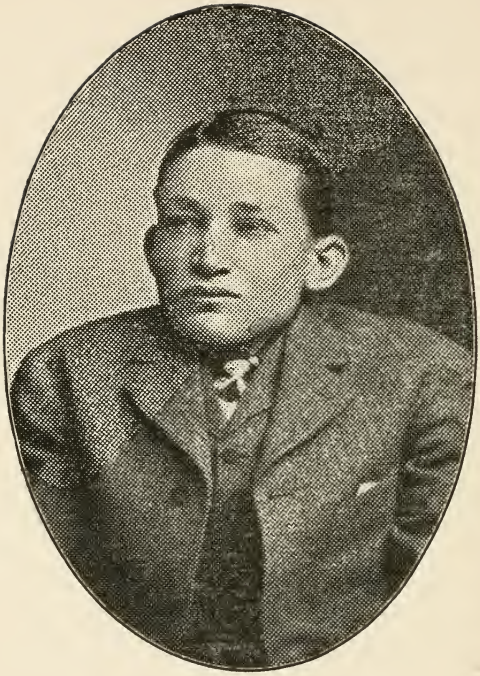

Yours Sincerely
Lee H. McCoy

Origin of Architectural Design or the Archaeology of Astronomy

By LEE H. McCOY

And all the signs through which Night whirls her car,
From belted Orion back to Orion and his dauntless hound,
And all Poseidon's, all high Zeus's stars,
Bear on their beams true messages to man.
—Poste's Translation of Aratos.

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token of appreciation

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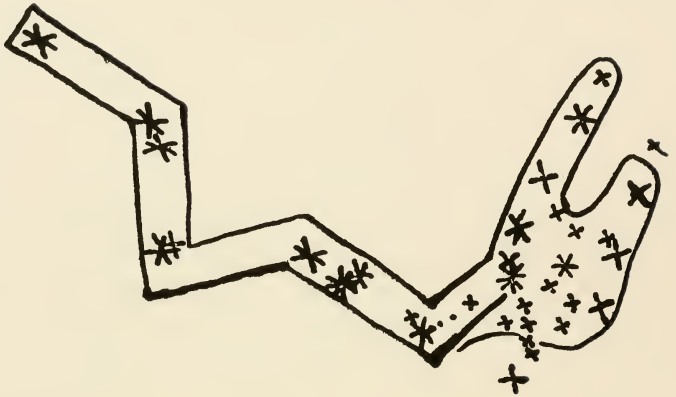

EGYPTIAN "KA" OR "DOUBLE NAME."

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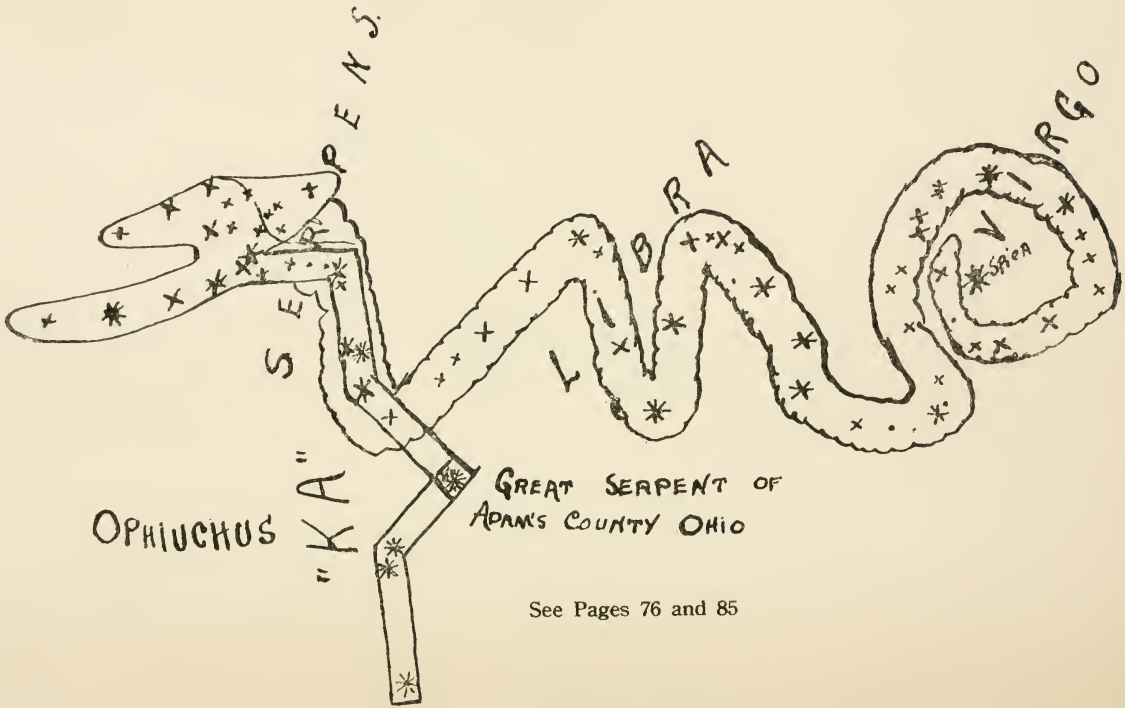

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INTRODUCTION

IN this thesis we attempt to establish the truth *in re* several much discussed subjects. Man as man is a very interesting study, and we can trace his history only by the monuments he has left behind him, whether intentionally or unintentionally. These monuments may take the form varying from a potsherd to the Great Pyramid at Cheops, but it is all markings of the advancement of man.

Sometime in the history of the human race, architecture must have had its beginning; something must have served as a model. The question naturally arises:—What was that model? In this thesis we are endeavoring to arrive at conclusions in regard to:—

1. The Origin of Architectural Design.
2. The Relation of Astronomy (as conceived by the primitive races) to Religion.
3. The Actual Scientific Knowledge Possessed by the Earliest of Civilized Peoples, i. e.,the Egyptians, Babylonians and Greeks.

4. The Influence of Astronomy upon Architecture.
5. The Value of Symbolism.
6. The Influence of Symbolism upon Architecture.
7. The Reflex Influence of Symbolism and Architecture upon Religion.
8. The Destiny of Man.
9. The Destiny of the Cosmos.
10. The Relation of Astronomy, Archæology, Mythology and Religion to Human Advancement.

In our study it was necessary that we delve very deeply into a varied field of knowledge, especially in the departments of Archæology, Religion, Mythology, Astronomy and a great many other branches of learning, and in so doing had recourse to a number of valuable works which we are pleased to mention here as grateful return for the aid derived. G. Maspero's works on Egypt, especially his latest history of that country, in thirteen volumes, have been of invaluable service in the study of the Egyptological side of the question, for, we con-

sider his view of the ancient Egyptian closely sympathetic with the life and career of that great nation of antiquity. He displays keen perception of the minutia of their every day life and we believe that their own historian could scarcely set forth a more intimate exposition of their history.

George Rawlinson's and Adolf Erman's works on Egypt have also proven an aid in determining the starry counterpart of the various symbols and emblematic figures of that nation, for they are replete with illustrations of the life and sculptured works found in the ruins of the Nile country. James Henry Breasted's work, "A History of Egypt," in one volume, dealing with the history of that nation from the earliest times to the Persian conquest has proven a great aid. Vol. I of "History of all Nations" dealing with "Egypt and Western Asia in Antiquity," published by Lea Brothers & Co., Philadelphia and New York, has been very interesting in connection with our efforts. The latter work is by Ferdinand Justi, Sara Yorke

Stevenson, John Henry Wright and Morris Jastrow and is undoubtedly one of great thoroughness and exactness upon the subject of Egyptology.

We have been rendered invaluable aid in connection with the study of Egyptian religion and symbolism through perusal of A. E. Wallis Budge's work in three volumes, "The Book of the Dead." Thomas Bulfinch's work, "The Age of Fable," as revised by Rev. E. E. Hale, has rendered great service also in that department of the subject.

In connection with the mythological phase we have had recourse to Thomas Bulfinch's "The Age of Fable;" "Babylonian Religion and Mythology," by L. W. King; "The Stars in Song and Legend," by Jermain G. Porter; "Tales of Ancient Greece," by George W. Cox; "Norse Mythology," by Rasmus B. Anderson and "Paradise Found," by Wm. F. Warren, all of them instructive works.

Dr. Stephen D. Peet's work, "Prehistoric America," in four volumes, and "Prehistoric

Architecture" by the same author, have proven an invaluable acquisition in the study of ancient America, for they are two of the most complete and exhaustive works on that department of the subject that can be secured.

Garrett P. Serviss' "Astronomy With the Naked Eye;" Simon Newcomb's "Popular Astronomy;" "Ray's Series, Elements of Astronomy," by Joseph Ray; The "Story of the Heavens," by Sir R. S. Ball and a great number of other excellent works on Astronomy have been consulted and a careful digest made of their contents in order to make the work conform very closely with Astronomical data in every respect.

"The Evolution of Worlds," by Percival Lowell, proved interesting in connection with that department of the subject, while "The Age of Mammals," by Henry Fairfield Osborn, has rendered great assistance regarding prehistoric life upon the earth. We wish also to mention very favorably Dr. Augustus Le Plongeon's work on the ancient cities of Central America,

"Queen Moo and the Egyptian Sphinx," which throws a wealth of light upon the ruins found in that part of our own hemisphere, as well as presenting a great number of admirable photographic plates and drawings showing the different sculptured figures and representations to which he had first-hand access in his work.

We wish also to render a sincere tribute to Prof. J. O. Kinnaman, editor of the "American Antiquarian and Oriental Journal," for the fearless and hearty support that he has given this work from the first. We are pleased to declare here also our sincere appreciation of the friendly services rendered by Mr. L. H. Daingerfield of the U. S. Weather Bureau service, who, from the first, has taken great interest in the subject.

A very interesting work on the symbolism of the starry figures has lately come to hand, entitled, "Amen the God of the Amonians," by Wakeman Ryno, M. D. It proves a veritable twin brother to this work in many ways and cannot but greatly interest those who

wish to make a study of the heavens, for it deals with that subject in a rapid-fire manner and in very condensed form.

"Isis Unveiled," by H. P. Blavatsky, also "The Occult World"and "Esoteric Buddhism," both by A. P. Sinnett, have proven of great interest in connection with the occult of this subject. Prof. Max Muller's work, "Chips from a German Workshop," has also been a great help; while his work,"Origin of Religion," is another invaluable aid in the study of religions.

"The Sacred Beetle," by John Ward, has proven very instructive in our work, for it is replete with excellent illustrations of the various sculptured forms found in the Nile Country.

LEE H. McCOY.

Pueblo, Colo., March 1, 1912.

CHAPTER ONE

The Nomenclature of the Heavens.

"The heavens declare the glory of God."--(Psalms xix:1.)

HE Allegorical Nomenclature of the Heavens has existed from time immemorial, and constitutes a very interesting feature in the study of Astronomy. It consists in using the names of various animate and inanimate objects in order to designate the different constellations or groups of stars, and proves very serviceable in a study of the heavens. By this means we can readily detect the location of any particular region or individual star, and find our bearings as well as upon a geographical chart of any portion of the earth.

It is a fact well known to Astronomers that many of the constellations show a

RESEMBLANCE TO THAT FROM WHICH

they have been named, and in some particular cases remarkably so. The Zodiacal group Scorpio, or the Scorpion, we consider to be the most pronounced example in this respect, for

the constellation, as a whole, easily presents the outline of a huge Scorpion. It is a prominent naked eye object, and easily found in the southern heavens at the intersection of the two great rings of the starry universe. Nevertheless, the majority of the

STAR GROUPS

are sufficiently marked to readily impress one as resembling their terrestrial namesakes. Some are definitely and well outlined, yet the indistinct stars, which militate toward their outline, make their detection somewhat difficult, except upon nights when the atmosphere is extraordinarily clear. Nevertheless, under favorable circumstances, there are few of the constellations but show a considerable similitude to their earthly counterpart.

It appears strange that greater value has not been attached to

THIS FEATURE OF THE HEAVENS,

for, in the study of the records of the past, we find very little attention paid to the arrangement of the stars. If there has been any such

interest manifested in the diagrammatical figures among the stars, the knowledge of such has been kept secret or unrecorded. This we find to be the case

IN ANCIENT EGYPT,

for their symbolism relative to the heavens, which we have been able to interpret so far, was apparently disguised and kept secret to such extent that it has successfully eluded the enquiring mind of investigators through the ages, and little or nothing is known at present as to the real value which should be attached to the symbolism of that nation.

Were there but two or three of these starry figures with outlines pronounced to such an extent that they would attract our attention and

AROUSE OUR INTEREST,

there might be considerable grounds for attributing them to chance; while, on the other hand, since we detect such a wealth of analogous and connected objects which practically embrace the whole heavens, or at least, the major portion of them, we should consider their

rejection the height of unreason and prejudice. A great number of the

STARRY FIGURES ARE SO VIVIDLY REAL

and well defined that they constitute a very prominent naked eye proof of the diagrammatical arrangement of the stars.

There is that element in a study of the early races of the world, the eastern as well as the western hemisphere, which proves them to have had a very

DEEP CONCEPTION OF THE HEAVENS

in most cases. We find traces of this throughout the Americas as well as in the eastern countries, which are so pronounced that they cannot but arouse our deepest interest in a study of prehistoric peoples, and will certainly prove of inestimable value in prosecuting such a work. It is our candid belief that the major portion of the incongruous objects and personages worshipped as idols by the early peoples will prove but a crude representation of some one or more of these starry figures. This is especially true in the case of the numberless figures of a

SPHINX-LIKE BEING FOUND IN ALL PARTS

of the world which we believe had a common source of derivation, and that source appears to be the one which we ascribe to the Egyptian monument of that nature, or the starry Sphinx. As we shall demonstrate later, the Egyptian Sphinx has very evidently been taken from the heavens.

Thus we find that we are not alone in recognizing an apparently well ordered arrangement of the heavens, although the knowledge of such, as held by the ancients, has been successfully concealed through the ages. There appears a widely different representation of the figures, yet we are of the opinion that, when we have made a closer study of the beliefs regarding each object among the different peoples, we shall conclude that they placed practically the same value upon the same object, regardless of the difference of representation.

To gain a comprehensive view of the beliefs of early peoples, we choose that of ancient Egypt as an illustration of all, and at the same

time covering the ground very thoroughly and in greater detail; and shall have to do with that race more than any other in this work.

THE EGYPTIAN CONCEPTION

of the heavens was certainly one of wondrous beauty, judging by what we detect of it in her symbolism, for we find that this symbolism was derived almost entirely from the starry figures. In most of it we can see that they had recognized the value or the meaning intended, although they applied the same more in the abstract than in its real import to man,

The non-fixity of the stars should

NOT CONSTITUTE REFUTATION

of weight *in re* the theory in hand, for, although it is a fact that they are known to be eternally changing their positions, yet those whose speed and distance from us have been crudely determined are so far removed from us and each other, that there would be very little alteration in the starry figures during the brief time man has existed upon the earth. It is not reasonable to suppose that these figures would eternally be

maintained in the heavens, while on the other hand, science now states that the universe is a growth, and, as a whole, must eventually yield to chaos from which condition it had its origin in the dawn of time.

It is quite an authenticated fact to-day that not only do the stars move in what are called

"STAR DRIFTS" OR "STAR STREAMS,"

i. e., in the same general direction and apparently in symmetrical order, but that they are now known to move also in groups or flocks much like a flock of birds. Thus Prof. Kapteyn has determined one stream as moving from a point in the constellation Lepus toward a point near the brilliant first magnitude star Vega in Lyra, while the other is moving in an almost opposite direction, or that apparently they are drifting through each other. He has determined these two great star streams as embracing the great majority of the more conspicuous stars, while others have determined the fact that some of them are moving in analogous order or in collective groups. Thus their order is not so disorgan-

ized and heterogeneous as has been heretofore supposed and constitutes a very decided and interesting support to these findings.

Since most of the symbolic forms and representations show a remarkable resemblance to their starry counterpart in the heavens, they of themselves readily constitute proof of the apparent continuity of the stars; for, in most cases, such objects are reproduced almost in detail. We need not doubt the age of

THESE RELICS

of a past civilization since they show in many ways their extreme antiquity.

In this age of intense investigation of everything that may reveal more definitely the earlier history of mankind and the world, we cannot neglect any clue that shows promise of result. In the figure feature of the heavens and the very evident conception of it as demonstrated by the remains of bygone ages, we believe ourselves to have a "key" to a better understanding not only of ancient Egypt but also of other early nations. Perhaps in a more

THOROUGH STUDY OF THE SUBJECT

greater light will be thrown upon the hieroglyphic language of early America, and possibly, a complete revelation of the same will follow, and, as a result arrive at the true value of each of their symbolic forms. This line of research certainly merits our most earnest endeavors, and, we believe, will amply reward our efforts.

CHAPTER TWO

The Origin of Architectural Design in Central America and Peru.

THE ancient cities of the Central American countries and Peru have divulged architectural designing and sculpture in which we observe a remarkable number of symbolic forms which have evidently been derived from certain star figures. This is notably so in regard to the cross and religious rites and symbolisms connected therewith.

It is well known with archæologists what prominent place the different symbols of the cross occupied in the beliefs prevalent in the Americas.

THE SWASTIKA AS ONE FORM

was very common, not only in many parts of America, but also in eastern countries. In many temples the cross was the central figure of religious rites and ceremonies. The emblem of the cross symbolism has evidently been taken from the heavens, judging by the evidence that

can be gathered. As an example of this we cite the remarkable analogy between the starry figure of the

"NORTHERN CROSS"

with its attendant human form, and sculptured figures in one of the temples of the cross. With a little study the resemblance is seen to be so close that there can be little doubt as to their source.

The Pyramid as a derivation from the arrangement of the stars is also quite common both in eastern and western countries. The Pyramid, some believe, passed through a succession of progressive stages from the more ancient mounds and tumuli, through the truncated forms, to the state of perfection in the Great Pyramid. This theory, we believe will be later proven in error; and, on the contrary, that the Pyramid proper, and the truncated form, the mounds and tumuli have had an altogether different origin.

THE PYRAMID IS FOUND

not only in various parts of the United States,

but also throughout the peninsular countries of America, in Mexico and Peru. They are of various forms, yet we believe the proper distinction between each can easily be made after a thorough study of this subject.

The tradition of a

MOUNTAIN IN THE NORTH,

which existed not only in eastern but also in western countries, becomes perfectly clear, we believe, when considered analogous to the early Mounds and Tumuli, and, as a result, a derivation from the heavens also. I shall later show the configuration among the stars from which the ancients derived the peculiar form of their burial mounds and their legend regarding a mountain in the north. At least, the general characteristics of the grouping of stars in question bear a remarkable analogy to these structures, and there can remain little doubt as to their origin when we shall have made a close study of the evidence.

Inasmuch as the above analogies promise to throw considerable light

UPON ANCIENT SYMBOLISM

as it existed in the Americas, we may also reasonably expect that they will give us some insight into the hieroglyphics written upon the walls and monumental structures of the ruined cities, and upon the rocks in localities far distant from each other. It is but reasonable to suppose that were we able to understand the religious rites depicted upon the walls of these ancient temples, we should also be able to interpret the language characters attendant, by comparison. In fact, such procedure has greatly facilitated the interpretation of the Egyptian language.

The alignment of the streets or public ways of different ruined cities of America, as well as the arrangement of the public buildings and temples, seems also to have been derived from the heavens. This is especially true in the case of

CUZCO THE SACRED CITY

of the ancient Peruvians, located at the intersection of two great national highways which cross each other at right angles and divide the

kingdom into four equal praefectures. The Peruvians seem to have placed great value upon the cross, and, we believe, derived the same from the heavens, perhaps from one of the intersections of the two great rings of the cosmos, the Galaxy and the Zodiacal belt. Some advocate the

"SOUTHERN CROSS"

of the southern hemisphere as the source of the symbol of the cross but we consider the above more in keeping with science.

It will be noted that much of the early architectural designing was apparently

COPIED FROM THE STARRY FIGURES.

This is especially true in the case of the Cyclopean walls which are found not only in Greece but also in Egypt and Peru. It is believed that one of the walls of the city of Jerusalem is of a like nature or plan as the Cyclopean walls, and perhaps was patterned after them.

Many of the temples also show an alignment to agree with a starry model. Many

examples of this feature of construction are found in India and in Egypt, and evidence is sufficiently strong to warrant a special study of this peculiarity.

There is proof sufficient to warrant the belief that the ancients were Astronomers of no mean ability and that they had detected a wonderful truth written in starry characters which has eluded our grasp through the centuries, only to be rediscovered at this late date, when it seems to come as a rebuke to a very materialistic world for neglecting the more sublime aspect of the heavens.

When we step out at night and see these emblematic figures lying deep in the depths of the cosmos,

SYMBOLIC OF IMMORTALITY AND A JUDGMENT

to come, we cannot but wonder that the ancients drew therefrom such wonderful concepts of divinity and beauty, although crudely applied in art and science.

"When I survey the bright
Celestial sphere,
So rich with jewels hung, that night
Doth like an Ethiop bride appear;
My soul her wings doth spread,
And heavenward flies,
The Almighty's mysteries to read
In the large volumes of the skies."

Yet we think that when we have succeeded in arriving at the true meaning or value of religious customs and beliefs we shall find that in most cases their real beauty has been hidden from us.

There have been many among the learned men of the age who have advanced a belief in the more material value underlying the arrangement of the stars than has been commonly accepted in our present allegorical star-figures, yet they seem to

HAVE NEGLECTED TO PROSECUTE

a thorough investigation and research upon this line. There appear to be those, who, through the ages of the past, and even at the present time, have possessed a considerable knowledge of this feature of the heavens,

although retaining such knowledge in inviolable secrecy from the rest of humanity. Why a thing of such beauty and import should be kept from all but a favored few, we cannot well understand, for there is that in the study which leads us to believe that it will prove a great aid in

FATHOMING THE MORE MATERIALISTIC SECRETS

of the universe. In many cases it appears to go hand in hand with the physical characteristics of the heavens. This is especially true in regard to the two great rings of the cosmos that are the Galaxy and the Zodiacal belt.

We do not doubt that in the early ages of the world there were secret orders of various kinds and individuals who, through the fruits of centuries, and perhaps millenniums of progress and study upon this line, had attained to sublime heights of knowledge, although of a more primitive form than our modern branches of learning. Some may have been well versed in wonderful sciences of which we know nothing

at present. We certainly believe that there are sciences asleep in the bosom of nature more wonderful than any with which we deal so commonly to-day. There must needs be powers, lying dormant in nature, which if discovered would out-rival electricity, steam or any of those with which we are familiar. Hence the possibility that the ancients had in their possession knowledge and powers transcending any that we possess to-day. Israel's Shepherd King apparently had none of the instruments which make the study of Astronomy so easy to-day, yet he had evidently read

THE FUNDAMENTAL SECRETS OF THE HEAVENS,

since we have his statement that "the heavens declare the glory of God." (Psalms xix:1.) This same knowledge, although in varying stages of perfection, appears to have been a common possession of the ancients, yet they seem to have applied it in a great variety of ways.

If we must recognize any value whatever underlying the arrangement of the stars, there

must, of necessity, be a real one attached to each group, and this certainly seems to have been the intention of the Great Architect Himself. Hence, where we recognize identity of groups with Sacred Writ, we may safely consider it proof sufficient to place the subject in hand upon a firm basis of reality, and beyond any question of doubt, for there certainly can be no higher appeal than to Him who designed the starry structure of which we treat.

These allegorical star-figures, by which the different constellations are designated upon our present Astronomical charts, we

OWE PRINCIPALLY TO THE EARLY GREEKS,

while a few of them are of comparatively recent naming and design. The Greek, in his turn, is believed to have borrowed many of them from the Egyptian, although changing their identity somewhat. Those of which we have determined the real value show, in some cases, a symbolical figure utterly foreign to that by which they have been designated heretofore, while some of them are true to their allegorical names. The former

are greatly in the majority, and, in most cases, differ widely from their Astronomical cognomen. If the constellations have a name, that name must, of necessity, be the one intended by the Creator and

CLOSELY IDENTICAL WITH THE GENERAL CHARACTERISTICS

of the grouping. This we find to be the case in those groups the real value of which we have been able to determine. We have discovered the true figure of so many that the detection of the rest should be but a matter of time.

Not only do we recognize evidence of analogy between the configuration of the stars and

EARLY ARCHITECTURE AND SYMBOLISM,

but, we believe, the effigies and circles of standing stones are also closely identified with them. In fact, we believe, in time we shall find that this feature of the heavens will explain much which has proven an enigma in the study of early and prehistoric peoples, for when we find it closely related to the symbolism and ruins of one nation of antiquity, it is but reasonable

to conclude that it may have occupied as prominent a place among others. The circles of standing stones are found not only in eastern countries, but in the Americas, and are identical in many respects. Those in England are almost an

EXACT COPY OF THOSE IN THE NEW WORLD,

and both must have had a common origin. That origin, we believe, will prove to be the rosette figures which we see among the stars.

Many practices of the Indian Medicine Man appear to point to an intimate knowledge of the arrangement of the heavens and its value. There are several peculiar objects which were a part of his accoutrements, grotesque of form and dress, that had apparently celestial derivation, and we believe him to have known more than he chose to communicate. In fact, there are many peculiar customs and practices extant among the Indian tribes, which point to a

PROFOUND KNOWLEDGE OF THE HEAVENS,

and which will, when we have made a more thorough study of the subject, explain much

and shed an altogether new light upon these people.

It has been remarked that one cannot study the stars and not sense the ennobling effect this study has upon the human race. Whether we may credit it to this cause or not, we well know that there are many traits in the Indian character which we might well emulate, and that in many respects, they are a noble race.

Had the heavens been looked to for a solution of early religious beliefs and symbols, we need not have waited these long centuries

TO DETERMINE THEIR TRUE VALUE.

Instead of a collection of meaningless and incongruous deified forms and idols we would have presented to our view and comprehension a system which, for order and real beauty, would rival any of those existent to-day. Of course, many of the religious beliefs and ceremonies were attended with barbarous practices which eliminate much of the beauty and significance of their customs, yet, as a whole, such are outweighed by the more beautiful

FUNDAMENTAL TRUTHS UNDERLYING THE SYSTEM.

Many of the religious beliefs have been characterized generally as mere worship of the heavenly hosts and the forces of nature without regard to value or reality. This view of the subject would be the natural conclusion judged by outward appearances alone, and as a result the real beauty of the system has escaped attention.

It does not appear strange to us that many of the early nations detected those

SUBLIME MARKINGS UPON THE FACE OF THE HEAVENS,

written there by their Creator, and have crudely interpreted them in their several ways. This feature of the heavens illuminated the mythology and religious beliefs of the northern European races. We believe this will be found especially applicable to the part that a tree has played in their beliefs. We find the tree not only in the religious belief of ancient Egypt, but in all other nations of the Orient. We well know what a prominent place it occupies in Christianity.

CHAPTER THREE

The Celestial Sphinx.

WE choose the celestial Sphinx for our first discussion, because in our opinion, that group among the stars occupies a position of greatest value in the arrangement of the heavens, and apparently symbolizes the abode of Deity. The mythology and tradition of many of the earlier nations ascribe the abode of Deity to the polar regions not only of the earth, but also of the heavens. Yet since

WE KNOW IT TO BE A SCIENTIFIC FACT

that the celestial pole is constantly changing its position in the northern sky, and does not occupy the same group of stars long, we consider it reasonable to suppose that there must be a true north and south of the universe. This true north appears to be home to the region named above or that occupied by the celestial Sphinx. The polar groups as we know them at present, as a result, have but local value.

The true north pole of the heavens appears

to be the same as the Galaxy or the region of the

CONSTELLATION COMA BERENICES;

the true south pole, the Zodiacal group Aquarius. The heavens appear to be divided into hemispheres by the great ring of the Galaxy. This theory agrees very well with Homer's conception of the universe; for his ocean stream was identical with the Galactic ring.

There are several celestial regions which would vie with each other as being the abode of Deity, namely:—the north polar region of the Galaxy, our present polar region and that occupied by the constellation Auriga; yet, in a summary of the whole, we believe the starry Sphinx to be the

TRUE NORTH OR THE ABODE OF DEITY.

The others have but a local value.

The celestial Sphinx is delineated in three groups, Leo, Virgo, and Coma Berenices. Coma Berenices marks the head of the figure; Leo the higher part of the body; Virgo the fore part. Due to the filmy appearance of the former group, it readily impresses the eye as

the head and mane of a lion, while the general contour of the three groups, as a whole, readily resolves itself into the gigantic Sphinx-like figure, and it is not strange that the Egyptian saw it as such. There can be no reasonable doubt but that the Egyptian Sphinx had

ITS ORIGIN IN THIS CELESTIAL FIGURE.

The figure forms a crown to the north pole of the Galaxy and is an object of wonderful interest to us as the symbol of the probable abode of Deity. If this region is really the true north, it is, perhaps, intimately connected with the scriptural statement, "Beautiful for situation is Mount Zion, on the sides of the North." (Psalms xlviii: 2.)

That bird-like figure, which is a conspicuous object in the celestial Sphinx, apparently

DEIFIED BY THE EGYPTIAN AS THE GOOSE,

was undoubtedly symbolized in the scriptures as the eagle; while at the same time, the heads of the Lion, Man and Bull are also in evidence.

The general appearance of the grouping impresses one as being with face to the east, gazing

into the eternal depths of space as though in deep thought. Because of this appearance, it is not strange that the Egyptian, in making a concrete model, gave to it the character he did in the monument of the Sphinx.

Due to the fact that there appears to be another head super-imposed upon that of the celestial Sphinx, we consider it the source of the double-headed deities prevalent among the ancient nations. Upon a clear night such a

FIGURE IS NOT DIFFICULT OF DETECTION,

yet the form in which the early Egyptian saw it, a Sphinx-like being, is more in keeping with the general appearance of the grouping.

The north pole of the Galaxy is located in the small and interesting constellation Coma Berenices, and such fact is not without its significance when we locate therein the true center of the cosmos. This small group has been likened by many to a spider's web, and really presents such appearance to the naked eye.

The lower and fore part of this celestial Sphinx is outlined by a line of the brighter

stars, while the paws occupy such position that THE BRILLIANT STAR SPICA IS LOCATED either upon or between them. What is popularly known as the "Sickle of Leo" embraces the rear part of the body. This same "Sickle of Leo" is of course the Shepherd's Crook, which has been and now is quite common as a symbol or emblem of deity among ancient and modern nations. In fact, it is so common and well known that we need scarcely dwell further upon it. The Shepherd's Crook WAS INVARIABLY ASSOCIATED WITH DEITY and royalty by the Egyptians, as is shown by their wall-painted representations of it, and was a common object in connection with their statuary.

The "Sickle of Leo" was also the source of one form of their boat, for it much resembles the shape of the sickle. This form of it is also found as one of their hieroglyphics.

Midway of the Sphinx-like figure, with its head apparently raised above the back of the Lion, we see that object which has evidently

originated much of the mythology regarding the part which a bird of different kinds

HAD TO PLAY IN THE CREATION

of the world, the Egyptian Goose, American Thunder Bird and various others. A long oval-shaped object which is outlined by the stars immediately back of what constitutes the forequarters of the large figure of the Sphinx would appear to be the body of the bird, while the wings and remainder of the figure are crudely outlined. The head appears as with the mouth open; and the general appearance of the object as a whole impresses one as of a bird, with mouth open, and wings raised as though in the act of rising from the earth. It is a well known habit of the goose that the gander loudly acclaims the female's laying her egg. What more appropriate symbolism of Creation than this. To the Egyptian then, this object among the stars would seem to have been noted as their deified form of the goose.

We believe this figure to be identical with the birds of different kinds which the early

American races associated with creation, and the different forms of

THE THUNDER BIRD IN PARTICULAR.

In fact, a tribe of Indians, named the Thlinkits, of north-western America, represented their deity in much the same form in which this starry object presents itself to our view. Some tribes had the tradition that the creation bird rode to land and safety upon the back of the turtle, which would be but another derivation from this same figure.

Bird heads are engraved upon many objects found throughout America, which, in some cases, show a remarkable similarity to the head of this starry form, and should, undoubtedly, be identified with it. This is especially true in respect to

THOSE ENGRAVED UPON THE GORGET

symbols, and they are invariably drawn with the mouth open. These gorgets are found chiefly among the ruins of the mound builders and were apparently a symbol of great value. Those having the bird heads engraved upon

them invariably represent the bird with open mouth, and also ornamenting the four sides of a square. They all face to the left. The latter feature would lead us to believe them to have been designed with the intent of portraying

A MOVEMENT FROM RIGHT TO LEFT,

much in the manner the earth revolves daily upon its axis. Thus it may have been intended as commemorative of the time in the earth's history when the celestial pole was located in the above named starry bird figure.

This bird-like object among the stars, together with the "Sickle of Leo," appears to have been noted also as that of a dismembered bird, for among the ruins of one of America's ancient cities there was found

A TABLET WITH A SOMEWHAT SIMILAR DESIGN

engraved upon it. It represented a dismembered bird, the sun, and what is apparently a comet and several planets. The claw and leg as separated from the body of the bird and grasping the disk-like figure of one planet would

really bear a close resemblance to the "Sickle of Leo." The tablet as a whole appears to have been designed as commemorative of some great Astronomical event. It was found at Cosumala-huapa and is quite an artistic piece of workmanship.

On one of the Egyptian Astronomical star computation charts we find a statement that a certain star is in "the claw of the goose" which, to us, simply implies that it was in the "Sickle of Leo." This fact would lead us to believe that we can profit greatly by these charts, in that

WE CAN REPRODUCE THE GENERAL CHARACTERISTICS

of the heavens during those times. We believe them replete with evidence of a like nature, and, in the light of the material dealt with, they should prove an interesting and profitable study.

Although the group of stars known as Leo Minor upon our present charts was evidently portrayed as the sacred beetle or Scarabeus by the early Egyptian, as we shall show later, yet

this same constellation appears to have been charted as a starry spider by some of the early American races, for many of the gorget symbols have such an insect engraved upon them. It is generally represented with a cross either upon its back or near it, and clearly shows evidence of having a celestial derivation. Since the group in question adjoins immediately upon the north, the region delineating the starry Sphinx and lying in close proximity to the spider-web arrangement of Coma Berenices, it does not appear strange that some of the early peoples outlined it as a spider. There is certain evidence in regard to the Egyptian Scarabeus which undoubtedly

ASSOCIATES IT WITH THIS CELESTIAL FIGURE

and its identity therewith is easily established.

The "Sickle of Leo," with a number of attendant stars, appears to have been the origin of the Egyptian symbol, "The Sun-on-the-Horizon," judging not only from the general contour of the object outlined, but also from the analogous surroundings. The Egyptian

name for the Sphinx Harmakhis is really interpreted as meaning "The-Sun-on-the-Horizon," and would imply that the monument in question was associated with the

CREATION PERIOD OF THE WORLD.

They appear to have likened time to the course of the sun in his apparent daily journey from sunrise to sunset; the ensuing night was a symbol of the ultimate night of the cosmos. That portion of the southern heavens having the Galactic ring as its northern boundary appears to have been symbolized as

THE REALM OF DEATH, NIGHT,

and as the Abode of Evil, much in the same manner as among other early nations. It was through this region that the dead were supposed to journey, immediately after death, as we shall later make clear. To the early Egyptian, that portion of the heavens having the Galaxy as its southern boundary, or vice versa of the above, symbolized Day, the Lighted Universe and the Abode of Light and Life.

We believe that this is the best form in

which we can put it, on account of its being merely a theoretical deduction or speculation on the

ROTATION OF THE SEASONS,

and succession of night and day, as a symbolism of the grander movements of the cosmos as a whole; i. e., using such as a key to the secret laws governing the universe. Thus, in a way, the day is but a miniature of summer, and night of winter, with spring as analogous to dawn, and fall as analogous to evening and twilight, etc.; also there are grander divisions of time until the ultimate night or winter of the cosmos is reached which would of necessity proceed upon a progressive scale similar to that of individual life.

They appear also to have had the universe governed by laws analogous to our own minute system of sun and planets. Thus the cosmos would have day and night, winter and summer, together with other divisions of time, upon an analogous and progressive scale. This theory will agree perfectly with

and other branches of a like nature. The universe would also have its Vernal Equinox Summer Solstice, Autumnal Equinox and Winter Solstice. It would naturally have its true poles, both north and south, to which those of the different systems and individual planets would incline relatively, in accordance with the age or life-stage of each. Thus when the starry system, of which our minute one is a part, shall have reached a stage or condition of life corresponding to the Autumnal Equinox of our own planet, the night of the cosmos will of necessity set in. From the night of the cosmos or the chaotic condition to which it will eventually yield, the whole will of necessity evolve into what we believe scripture teaches, viz., "A new heaven and a new earth." (Revelation xxi:1.) Peter, in speaking of the ultimate fate of our own earth, and the system of which it is a part, says, "Looking for and hasting unto the coming of the day of God, wherein the heavens being on fire shall be dis-

solved, and the elements shall melt with fervent heat. Nevertheless, we, according to his promise, look for new heavens and a new earth, wherein dwelleth righteousness." (II Peter iii:12, 13.)

Hence the universe as a whole passes through a progressive stage of life until that time when, as we believe, the scriptural end of time shall take place, and which appears to be but the natural course of life or

EVOLUTION AS EVIDENCED IN ALL MATTER.

From this destruction the Christian has been promised an escape, if, in compliance with his Creator's wish, he fulfills the conditions of salvation. He will, whether dead or alive, rise to a condition of immortality through the resurrection and have part in the abode or system to which our present one shall give place. The present abode shall then be purged of all traces of evil and shall be rejuvenated.

In the light of our theory as to the Starry Sphinx being a symbol designating the true abode of Deity, it also follows, necessarily, that this same location

IS THE FUTURE HOME OF THE SOUL

to which the scriptures promise an escape. Thus, were there a star grouping visible to mortal eyes to which to assign such dignity, we would choose this one, and naturally we would name it "Mount Zion on the Sides of the North." What of beauty and intense interest this supposition should add to our study of the subject!

The Vernal Equinox of our own earth, which marks the point at which the

SUN APPARENTLY CROSSES THE CELESTIAL EQUATOR,

because of a movement known as the Precession of the Equinoxes, is now located in the Zodiacal constellation Pisces. This point appears to have value as a symbol of birth; and as a universal point, it appears to be home to that region embraced by the starry Sphinx. The Egyptians therefore, seem to have had such knowledge at the time of the building of the Great Pyramid. It is then a symbol of the birth of Creation. The movement of the Ver-

nal Equinox then appears to mark time, both locally, as concerns our own earth, and progressively, as concerns the universe of which our earth is a part. This need not necessarily affect but the one circuit of the Equinox around the Zodiacal belt; such a revolution requires only

A PERIOD OF ABOUT TWENTY-SIX THOUSAND YEARS,

and science has proved the earth much older than that. Nevertheless, we cannot but believe that a change of importance accompanies that period of each circuit corresponding to autumn of this earth. There must, of necessity, be an ultimate winter or night of the cosmos, which shall eventually overtake the system as a whole, when all light extant at present shall be extinguished and chaos shall reign as conqueror until the eventual springtime of a new system. (See Prof. Lowell's "Evolution of Worlds.")

Hence the fact that the position which the Vernal Equinox occupies at present is located in the region which appears to be the universal Autumnal Equinox, is not without its value in

the light of the theory at hand, for it is slowly approaching the Zodiacal constellation Aquarius, which, in the symbolism of the arrangement of the Great Pyramid, evidently has its counterpart in the Subterranean Chamber. It, with its attendant shafts, as we shall show later, appears as a symbol of "the bottomless pit," also of the end of time.

That the Vernal Equinox is symbolic of birth, but lends an added beauty to the springtime of our yearly journey around the sun, since we know it marks the time at which all nature awakens to fresh, tender life.

The advent of the Vernal Equinox into the region of Aquarius, during the present course of the coming century, need not necessarily imply that it will be attended by the final cataclysm of the ages; yet, in regard to this we can not speak until we have determined the ultimate value of the same. We cannot look forward to its consummation but with

A CERTAIN SENSE OF SUSPENSE AND EXPECTATION;

we truly believe that its advent therein will, at

least, make a great change in terrestrial conditions.

Many believe that there will be a great change in our earth and mankind in the future; and although Sacred Writ teaches us that no one will be able to foretell the exact date, yet it states, "Now learn a parable of the fig tree; when his branch is yet tender, and putteth forth leaves, ye know that summer is nigh:" (Matthew xxiv:32.) We evidently can see some of the "buds" showing on the "tree" of time in this age, and must of necessity look for a "summer" in the not very distant future. We do not take the position of "calamity howler" or of one who can set a certain date, yet we cannot but believe that we are

UPON THE VERGE OF A
CONSIDERABLE CHANGE

whether local or universal; and that such a change will ensue naturally, by means of as well defined laws as those with which we are familiar in Astronomy. It will occur as naturally as winter succeeds summer, yet, in a manner

somewhat more vigorous than that to which we are accustomed; and the more universal the change, the more stupendous the result.

The position which each constellation occupies in the Zodiac is of great interest to us, even in the more material study of Astronomy, not taking into consideration the speculative phase in regard to which we are ignorant at present. The starry Sphinx is of great interest to us, not only as an emblem of Deity, but also of Creation's birth. In fact, taking into consideration our knowledge of the nature of the different symbolic objects found in that region of the heavens, our conclusion appears not strange. The starry Sphinx marks

THE POINT ON THE CIRCLE OF THE CELESTIAL EQUATOR

where the Ecliptic crosses it and the point at which the sun apparently passes beneath it at the time of the Autumnal Equinox.

We must then arrive at the conclusion that the Egyptian Sphinx is a monument commemorative of the birth of Creation; and though its age may be equal to that of the Egyptian nation

itself, yet we are led to believe it not much older than the Pyramids. Some have thought that

IT MAY DATE FROM CREATIVE TIMES

and that it is perhaps a relic of the workmanship of the earliest peoples on the earth; yet we conceive of it more as a commemorative emblem of the Creation designed and built about the time of the Pyramids. We cannot but admit its apparent great age and that it appears much older than the Pyramids.

It, with the larger of the Pyramids, Cheops, Chephren and Mycerinus stands upon a plateau, near the river Nile and immediately above the Delta. They are in convenient proximity to each other, and but a short drive from Cairo. The Sphinx looks out over the Nile with face to the east, where the sun first makes his advent above the horizon. This monument is one hundred seventy-two feet in length, with other measurements in accordance, and sculptured in such manner as to represent a lion in a recumbent position. It has the body of a lion but the head of a man, and impresses one as being in

DEEP MEDITATION GAZING INTO THE FAR DISTANCE,

which feature was certainly taken from its starry counterpart, for we cannot get a good view of the one in the heavens without experiencing a like impression. It has been mostly carved from the solid rock, with the exception of the forepaws and head, which were constructed of masonry and thereby given the proper semblance.

The temple of the Sphinx is located between its paws and, in a study of its arrangement and structure, we have been impressed by the fact that it shows a remarkable resemblance to the figure which we see outlined by the principal stars of the constellation Virgo, especially the bird located therein. In a general way, they present a marked similarity each to the other, and constitute proof in support of this thesis. This feature of the starry figure really aroused our interest and led to a closer study of the region.

One form of the Egyptian royal mace or scepter had its head ornamented with a repre-

sentation of some species of bird or animal, which we believe to have been but a derivation from the starry bird in Virgo and Leo. Some claim it as the head of a species of animal which is half bird and half quadruped, called the Cucupha. Nevertheless, the similarity which it bears to the head seen in the heavens, is so marked that we consider it a derivation therefrom. What more appropriate than to take it from a region of such interest! This Mace, as well as the Shepherd's Crook, as emblems of Royalty and Deity, are

INVARIABLY SHOWN IN CONJUNCTION WITH STATUES

and representations of royal personages or gods. It is very evident that they placed great value upon these emblems, judging by the esteem in which such were held, and by the frequency with which they appear upon representations of state occasions.

Many of the early races are known to have buried their dead with the body and limbs arranged much in the same position as that of a child in the foetal state. In fact, it appears to have been a very prevalent custom not

only among the earliest Egyptian peoples but

AMONG THE ANCIENT AMERICAN RACES

as well; for we detect evidence of such a custom among the sculptures and other representations found in the ruined cities of Yucatan and Mexico. A wealth of evidence of this nature has been unearthed in the opening of the graves of the more primitive peoples of Egypt, and such a custom would appear to have been very prevalent in religious practice among the earlier Egyptians. Now it will be noted that the brighter stars constituting the head of the serpent in the constellation Hydra are but a miniature of the "Sickle of Leo," and that the small group known as the "Manger" or "Beehive," in the Zodiacal group Cancer, also represents much the same figure to our view in a small field glass. This fact, we believe, will be found to have value in a more thorough study of the subject in hand, for that figure which we detect in the above named groups much resembles

A CHILD IN THE BIRTH STATE,

or with the body and limbs in a duplexed

position. It seems very likely that this peculiar figure named above may have given origin to the custom of burying the dead in such a position, and that the ancients endeavored to thus honor or copy that object in the heavens upon which they placed such a value.

Some of the sphinx-like figures were represented with wings. This would not to us appear strange, inasmuch as we see the starry bird, with wings raised, adorning the back of the celestial Sphinx.

Many sphinx-like statues and sculptured objects have been found throughout the Americas. Those of the isthmian countries and Mexico are believed to

POSSESS THE BODY OF A LEOPARD

instead of that of a lion, and this is due perhaps to the fact that in those countries the lion was practically unknown; hence their selection of the leopard as next best choice as the King of Beasts and recipient of their honors. They are represented with a human head instead of their own, and the derivation thereof would be practically the same as that of the Egyp-

tian monument from the same starry figure.

It is our wish in this work to avoid as much as possible any but the more essential facts, and to cover the structural part of the material as thoroughly as lies within our power. There are many very interesting features of the subject that will in time prove of great value, yet we have not succeeded in defining them as accurately as we wish, and shall pass over them in the present work, leaving that portion of the material for a later exposition. We simply wish to place the thesis upon a good working basis of reality, and arouse interest in this line of research, for it proves one of wondrous beauty, and certainly has tremendous

VALUE AS AN EXPLANATION OF EARLY AND PREHISTORIC SYMBOLISM AND BELIEF.

To what depths may we not be able to penetrate the ages of the past by this means! For when we shall be able to understand and read the symbolism of primitive man, then certainly we shall be able to interpret the hieroglyphic languages which are practically a closed book at present.

CHAPTER FOUR

The Starry Pyramid.

HE Great Pyramid of Cheops at Cairo, Egypt, stands upon a plateau near the banks of the Nile, within an easy drive from the city. Its massiveness and mystery have successfully baffled the multitudes who through the ages of the past have endeavored to learn its real secret.

FOR NEARLY SIXTY CENTURIES
HAS IT STOOD

sentinel over the fertile delta of the Nile, and still constitutes one of the wonders of the world. Its two fellows that stand near it are not as large, yet they also constitute an imposing monument to the grandeur of ancient Egypt, and lend an added air of mystery and massiveness to their larger fellow which represents the perfected state to which such structures attained. The three cannot but impress one with a feeling of awe and majesty since they have the desert for a background, and this old-world city for a relief. They never seem to lose that

element of former days that carries one back through the ages and brings him face to face with Egypt as she appeared in the height of her glory.

Many have been those of all nations and callings who have searched the galleries and interior chambers of this gigantic mass of stone for that secret which, as they thought, would reveal the key to

EGYPT'S GREATNESS IN SOME OF THE ARTS AND SCIENCES;

but they came away in despair. The Great Pyramid, as it is popularly known, rises four hundred fifty-one feet into the air, and measures nearly seven hundred fifty feet on each of its four sides. It sits square to the compass, i. e., one side facing each cardinal point, and is square at the base. Its foundation is upon the solid rock, and with the exception of losing its outer casing, and a few minor scratches, stands as perfect, seemingly, as the day it was built.

The interior arrangement is a descending passage-way that leads downward at an inclination of twenty-six degrees, terminating in the

Subterranean Chamber. This Subterranean Chamber, with its attendant shafts, is hewn out of the solid rock and located nearly one hundred feet below the center of the Pyramid's base. An ascending passage-way branches off obliquely upward from a point twenty yards below the entrance on the north side, and joins the descending passage with a chamber located in the central bulk of the Pyramid, known as the King's Chamber. This ascending passage-way broadens out into what is known as the Grand Gallery, near its upper end. The north and south sides of this chamber measure seventeen feet in length, respectively, while the east and west sides measure thirty-four and one-half feet respectively. It is nineteen feet high, and

CONNECTED WITH THE UPPER END OF THE GRAND GALLERY

by a small horizontal passage-way that was apparently closed midway its length by four sliding doors, one of which can be seen to-day.

Located some little distance below the King's Chamber, and a little to the north, is the Queen's Chamber, which is also connected with

the lower end of the Grand Gallery by a horizontal passage-way. The north and south sides of this chamber are seventeen feet long, while its east and west sides are nearly eighteen feet wide. It is twenty feet high and has two small air shafts, the one connecting it with the Grand Gallery, the other extending some distance southward through the bulk of the Pyramid.

Above the roof of the King's Chamber are five small chambers or shelves which are reached from the chamber below by means of ladders.

THE NAME OF KHUFU WAS FOUND IN THE TWO HIGHEST

of these shelves. The King's Chamber is connected with the outside by two small air shafts eight inches square, somewhat similar to those of the Queen's Chamber. They extend upward at an angle of forty-five degrees until they reach the surface of the Pyramid, the north one being two hundred thirty-four feet, and the south one one hundred seventy-four feet in length. There is a vertical shaft extending forty feet below the floor of the Subterranean Chamber, this being,

perhaps, the mean water level of the river Nile. This shaft was found nearly filled with rubbish, which fact, we believe, has value in regard to its symbolic meaning, or of that period in the destiny of mankind when, as scripture states, the human rubbish shall be cast into a universal pit.

IN A COMPARATIVE STUDY THIS CHAMBER

would be associated with the scriptural "Bottomless Pit." Another shaft extends southward from the chamber and is somewhat similar to that just mentioned, although it follows a horizontal plane and is sixty feet in length, terminating in a *Cul-de-sac.*

Now, in regard to constructive workmanship, the Great Pyramid rivals and surpasses much of our best effort to-day. The polishing and joining of the interior arrangement of the Grand Gallery especially is such, that it has been said and demonstrated that one could not penetrate the crevices with a needle or hair. It has been acclaimed by all as a

PIECE OF MARVELOUS WORKMANSHIP THROUGHOUT

and of such construction that the one-thousandth

of an inch would cover any deflection from its original position by settlement of any part. It has been well named one of the "Wonders of the World," and stands as a fitting monument of Egypt's greatness. It would require our best efforts to duplicate it to-day, and we doubt if such could be done without the expenditure of almost superhuman skill.

The Pyramids are popularly believed to have been constructed as a tomb for Royalty, and located in the midst of cemeteries, as a rule. Mummies of the dead have been found in some of them, while those containing no body or evidence of such use having been made of them are believed to have been rifled of their contents by robbers searching for treasure. Although we concede that

THESE MONUMENTAL STRUCTURES WERE INTENDED AS TOMBS FOR ROYALTY,

yet on the other hand, we believe the idea to have been derived from a study of the heavens, as will be shown later; and that they are a symbol of time from its inception until it shall be no more. The Arabs who, it appears, know

the real secret and import of these strange relics of a former age, have been known to remark that "Time marks the Pyramids, yet, on the other hand, the Pyramids mark time," which, in the light of our present knowledge, we consider to be well founded.

There was a tradition extant among the Egyptians that a

SHEPHERD STRANGER FROM THE EAST DICTATED

the construction of the Great Pyramid, much in the manner as Moses did the Tabernacle of the Jewish nation. This personage was thought by some of our authorities upon Egyptology to have been none other than the scriptural Melchizedek, to whom the Patriarch Abraham resorted for instruction and priestly service. Whether or not there is any truth in this legend, the fact remains that there are many features relative to the Great Pyramid that appear foreign to the other Pyramids, though the others may have been but a crude copy, or of possible prior construction. The Great Pyramid is believed to have been constructed at or be-

fore Abraham's time, and such theory would agree very well with the above mentioned tradition.

The pyramidal structure has been found in various places throughout the world, both in its true and modified forms. It is found

IN THE MISSISSIPPI VALLEY IN THE STATE OF MISSISSIPPI,

in Mexico, in Central America, in Peru and many countries of the East; yet we consider them all a derivation from the same source, and that source was very evidently the heavens, as we shall show later. The beliefs associated with them by different nations where these structures existed, will be found to agree in most respects; especially in that feature of the symbolism which treats of the routes taken by mankind in the destiny of time. We believe that there were few of the ancient nations but recognized these sublime markings among the stars, even though their representations and symbols of the same vary greatly. We cannot but believe that a thorough study of the mythology of the Norsemen together with that

of the early peoples of the East, in the light of this feature of the heavens, will reveal a wondrous beauty underlying the more congruous aspect. What of beauty and starry romance will it not add to the mythology and tradition of the early Indian races of the Americas! It seems that we waited these long centuries to rediscover that which our primitive forefathers enjoyed ages ago, or a feature of the heavens which is sublimity itself in its scope and real beauty.

CHAPTER FIVE

The Origin of the Pyramid.

SINCE we know that Royalty only was honored by interment in the Pyramids of Egypt, and that this Royalty was supposed to be descended from the god Osiris, such facts will constitute very considerable proof of our theory, in view of the evidence we shall now present. The beautiful and brilliant constellation Orion was seen by the Egyptian as Osiris in one of his forms, and embodies that arrangement of stars which certainly was the source of his earthly descendants' most honored form of tomb, the Pyramid. Those stars which are known popularly as "The Arrow Head," together with the attendant stars, will upon examination be seen to outline not only a small pyramidal object, but

THE INTERIOR ARRANGEMENT OF THE GREAT PYRAMID ITSELF.

Although all details are not seen therein, yet sufficient are in evidence to constitute, of themselves, a proof of our statement. Now it will

be noted that Egyptian Royalty was sculptured in most cases with the dress kirtle designed in pyramidal form, which is not without its significance in support of the above statement. By extending the Belt of Orion we have one side of the Pyramid, while the other is not a difficult thing to find. The Belt of Orion is a well known object in this constellation, and not difficult to locate, since the three stars constituting it are of equal magnitude and almost an equal distance apart, as well as being in straight line.

This constellation has invariably been seen as that of a gigantic being, threatening in posture and advancing along the sky. The general contour of the grouping, as a whole, presents a figure to our view that is fully in accord with the beliefs of the early peoples. It is represented upon our present charts as an imaginary foe. This group is located at

THE NORTHERN INTERSECTION
OF THE GALAXY

with the Belt of the Zodiac, and is not difficult to find, since it is marked by so many brilliant stars and considered more elegantly set with the

jeweled orbs of space than any other region.

The interior arrangement of the Great Pyramid we see not only in the small pyramid in Orion, but also in those groups which adjoin him on the west. A somewhat well defined stream of stars unites the pyramid in Orion with the well known streamers of Pisces, and constitutes the starry descending passage-way to the division in the constellation Pisces, or where the ascending passage-way of the Pyramid branches upward. The lower streamer and fish, where they terminate upon the borders of Aquarius, very evidently symbolize the termination of the lower passage of their earthly counterpart, for we believe the

CONSTELLATION AQUARIUS TO SYMBOLIZE THE SUBTERRANEAN CHAMBER

of the Great Pyramid. The upward terminating passage would then have its starry counterpart in the upper streamer and fish of Pisces. The upper or northern fish we see as an oval-shaped object much resembling the Grand Gallery, and which is very evidently that part of the figure; for we find that its upper end or

mouth, as it were, which is seen with the celebrated Nebula of Andromeda in it, is in its turn joined to an object which would typify the the King's Chamber, and which is outlined in the group Cassiopeia and the attendant stars.

Cassiopeia, in its turn, is united by a somewhat well defined stream of stars which is not difficult of detection, with the symbolic eye-figure which the Egyptian saw in the Polar group Ursa Minor. The eye-figure in Ursa Minor is also joined with the head of the Great Bear or Ursa Major, by a star band. Their representation of this figure is seldom seen without showing the appendages with it, and its identity with this starry figure is easily established in many ways, as will be shown later. The Polar group presents a remarkable resemblance to the human eye, and as such the ancients saw it. This starry pathway

CROSSES THE GALACTIC RING IN CASSIOPEIA,

and that section of it uniting that group with the polar constellation appears to typify the one air shaft which unites the King's Chamber

with the outside of the Pyramid. It also symbolizes the flight of the ransomed soul to the realms of bliss, since the air shafts were really for the use of the soul.

The Queen's Chamber should be located somewhere in proximity to the starry objects delineated in those stars which lie between Cassiopeia and Perseus, and including a portion of both these groups. Its southern end would be joined to the lower end of the upper fish by several bright stars seen there, and the well known star cluster in Perseus would adorn the other end of the figure, much in the same manner that the Nebula of Andromeda does the upper fish of Pisces.

Five of the brighter stars in the lower fish and the edge of Aquarius mark

THE ENTRANCE TO THE SUBTERRANEAN CHAMBER,

while the Chamber proper extends west and south from it and embraces the major portion of the group Aquarius. A streamer unites the Chamber with Capricornus farther west. These markings upon the face of the heavens are quite

distinctly outlined on any clear night when the groups in question are in view. The constellation figure designated as Aquarius upon our present charts is that of the water-bearer with a a bowl from which he is pouring water. The bowl is quite well defined and is a naked-eye figure, and has very evidently been the source of much of the symbolism relative to Egyptian head-dress, especially the neck and shoulder adornment. It is identified with the god Anubis in some of his forms, perhaps as receptor and caretaker of the dead. All of

THEIR DEITIES APPEAR TO HAVE BORROWED

the neck and shoulder portion of the figure. This object has been deified as Osiris. His head sometimes ornaments the prow of the "Boat of the Dead." It is in conjunction with this object that we detect the "Boat of the Dead." This head figure delineates the prow, while the remainder of the object embraces the triangular figure of the constellation Capicornus and extends farther west. It much resembles the head of a bird and has apparently been as-

sociated with some of their bird-headed deities.

The real figure of Anubis is outlined in the constellation Pegasus, by an object much resembling the form of his head as seen worn upon the feet in the manner of a shoe. The forelegs of the winged horse constitute the ears, while the nose and rest of the head lie farther east and comprise the major portion of the area of that group. This object is quite well outlined and not difficult to find upon an exceptionally clear night. The constellation Pegasus, since it is located at the dividing of the ways in Pisces, seems to be a

JUDGMENT SYMBOL IN MANY WAYS,

for the four principal stars therein compose the Great Square of Pegasus, and one corner is also marked by the figure of a great phial. This group is represented upon star charts as the forequarters of a winged horse, and the Zodiacal group Pisces by two fishes united by means of ribbons, which join directly underneath the constellation of the Ram or Aries. The group Cassiopeia is represented as a throne with the Queen of that name sitting upon it.

The Zodiacal constellation Taurus, or the Bull, that immediately adjoins Orion upon the north and west, is represented as the forequarters of a Bull apparently climbing out of the water. The region immediately surrounding Aquarius has been commonly termed the "Ocean of the Sky," perhaps on account of containing so many constellations named from aquatic sources. Such a cognomen is certainly

IN ACCORDANCE WITH MANY OF THE CHARACTERISTICS

of the region other than that just named. It does not appear strange then, that the dead were supposed to make use of a boat in passing through this region of the heavens; hence the "Boat of the Dead."

In the group Taurus and immediately facing Orion, we see a gigantic tree outlined, which is the source from which the dead was supposed to obtain food or fruit when he entered the realms of death. This object is very well marked and has its base near the upper end of the belt of Orion, while the top embraces the Hyades and head of the Bull. The Pleiades,

as we shall show later, are now known as the Little Dipper, and apparently identify that object with the goddess who was believed

TO APPEAR FROM THE SIDE OR TOP OF THE TREE

to supply the applicants with the necessary food to enable them to pursue their journey. The cow goddess, who could be prevailed upon at times to carry the suppliant dead upon her back, and thereby greatly facilitate his journey by bearing him through the air, we see also in this group; hence, as we shall find later, the form of the dipper was recognized as an emblem of that goddess. It was believed that by securing the services of the cow goddess in this way, the journey could be made more quickly and safely; and in many of the pictorial representations, the dead, together with his double, is seen riding upon the back of the cow, while making his way to the realms of light or the "Lands in the West."

In a more thorough study of the subject it will be seen that some groups have had, in some cases, two or more separate and non-

analogous symbolic systems derived from them. This is especially true of that region of the Zodiac from Aquarius to Libra, for we recognize there

MANY SYMBOLS OF BOTH CREATION AND DEATH,

or the end of time. This will prove quite simple of explanation, since we know that the cyclic destiny of the universe will end where it started. The year apparently ends where it had its inception a twelve-month prior, and the year of the cosmos might be but the ultimate of the same. The same group then has been deified in more than one form, in accordance with the various offices it was supposed to fill in heavenly arrangement. We note also that the symbolical configuration of the stars that

EMBRACES THE REGION FROM THE ZODIACAL CROSSING

of the Galaxy in Taurus and Gemini, to the point where it again crosses the Galactic ring in Cassiopeia and Scorpio, has been given a local as well as a progressive and ultimate value, both in regard to the individual and to

the human race collectively. It is very evidently emblematic of the life course of the individual, and, at the same time, of the human race as a whole. In a study of Egyptian belief, in the light of this solution, we shall certainly find that their deities were a well ordered arrangement of Astronomical facts and laws, and not, as heretofore has been believed, mere personifications of a childish fancy.

THE TREE IN TAURUS.

The Tree in Taurus is quite well marked and is an easily discernible naked-eye object. It has a very conspicuous place in the religious belief of the nations of antiquity. Considerable traces of it are found throughout the Americas and some of the northern countries of Europe. To the Egyptian it was the sacred sycamore which he must pass upon his journey through the realms of death, and from which he must secure the necessary sustenance to enable him to pursue his journey.

There were many perils which beset him upon this journey to his future home, such as

THE HUGE SERPENT AND OTHER MONSTERS

that are certainly in evidence along this starry pathway; for there is a gigantic serpent outlined in the upper portion of the constellation Eridanus, and a huge whale in the group Cetus, both of which adjoin this heavenly pathway. The serpent apparently is fastening to Orion's heel, and the great open-mouthed whale is united with the westward route by a star band, which leads upward through the neck of the allegorical star figure designating that group. He encounters the huge serpent at the very outset of his journey, and must vanquish it before he can proceed. He must be possessed of

THE PROPER PASSWORDS AND FORMULAE,

in order to avoid straying from the true route, and must have lived as perfect a life upon earth as possible, in order to have attained to a worthiness warranting the gods in allowing him to ascend the upward terminating way. (Matt. vii:14.) His greatest boon was that of being permitted to choose the latter course, for then he could ascend through the streamer of the

upper fish and the fish itself, which is the starry Grand Gallery, to the point where it passed beyond the boundaries of the underworld, through the King's Chamber in Cassiopeia.

The ill-fated traveler who was forced to take the lower route through the southern streamer and fish, thence on westward, appears to have stood very little chance of ever reaching that blissful goal toward which his journey was leading him, for we detect many perils besetting his way. In that starry counterpart of the Subterranean Chamber, which is quite well defined in Pisces and Aquarius, he might make a misstep and

PLUNGE DOWNWARD THROUGH THE VERTICAL SHAFT

to the bottom, where a Cynocephalus was waiting to receive him. The head of the Cynocephalus is quite a conspicuous object having his nose at the eastern end of that wavy line of stars, which is a well known feature of the constellation Aquarius. If he succeeded in passing the Subterranean Chamber in safety his hopes were almost dashed again a little farther west, for

THERE HE MUST UNDERGO A RIGID JUDGMENT

from which there was no escape, and through which very few passed successfully. The Cynocephalus, which we see at the lower extremity of Aquarius, is certainly identical with that animal which, in some of their representations, is seen bidding the boat of the sun godspeed upon its entrance into the "Mountain of the West," for it occupies a position which agrees very well with such a symbol. It is also identical with those animals which are represented as fishing for unlucky travelers, who happened to miss their way in the starry Subterranean Chamber, for we find three of them in evidence here and located at the lower end of the starry vertical shaft. The Cynocephalus, located in this region,

HAS GREAT VALUE ALSO WHEN TAKEN IN CONJUNCTION

with a similar animal-outline which we detect upon the face of the Moon. The emblematic figures here dealt with, since they occupy the region at the southern pole of the Galaxy, cer-

tainly show a remarkable analogy to the symbolism of the Moon, for we find them both associated with the Moon as the ruler of night and darkness. It is in this region that we would place the "Court of the Double Truth."

OSIRIS.

The fact that the Egyptian religion made Osiris a personage who was said to have suffered, died and been made ruler over the departed, cannot but lend an added beauty to our theory that Orion is but an emblem of the Christ in many ways. He is apparently striking the huge serpent that we see fastening to his heel, and is in close proximity to the celestial tree. In accordance with the scriptural story of Eden, this starry picture is very plain; for was not a promise of like nature given to man in the text which says, "And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel." (Genesis iii:15.) It would certainly be a fitting memorial to place this sublime picture in the heavens as commem-

orative of Eden's great drama. Here it would endure through time as

A PERPETUAL REMINDER OF THAT GRAND PROMISE

given to human kind. Also, we believe there is a more material value to be placed upon this starry picture relative to the Edenic period, in the destiny of the world. An analogous connection may be proven between this region of the stars and the governing laws of the universe, which will add much to its beauty.

The various cosmic designs of the ancients, which were intended as a key to knowledge of the universe, and which show a common origin, have very evidently been taken from the region of Orion. The inter-locked triangles, which are, perhaps, the most important feature of the design, are seen in the arrangement of those stars which outline the small Pyramid in Orion; this arrangement is not difficult of detection.

THOUGH IN THE FIGURE OF THE STARRY PYRAMID,

all details are not seen therein, yet so many

are in evidence that there can be little doubt as to this region being the source of such designs. The top of the Orion Pyramid constitutes the triangle with the apex upward, while the other triangle, which has its apex downward, is not difficult to define. The starry arrangement at the feet of Orion crudely suggests that part of the design emblematic of the Abode of Evil, corresponding with the value placed upon the Subterranean Chamber of the Pyramid. Immediately above his head and located in the Galaxy, we see an oval or egg-shaped object which is apparently the

STARRY COUNTERPART OF THE EGG OF BRAHMA,

and is fairly well defined, although by stars of lesser magnitude. Upon an exceptionally clear night it is not difficult to find, and greatly resembles a wreath. A little farther north, and also located in the Galaxy, we see another object which is but the starry counterpart of the upper triangle, symbolizing Deity and the Unknown; it is a small triangle which is quite well outlined, being united with

THE PYRAMIDAL GROUP IN ORION

by a streamer of stars. The fact that this star-band unites the east side of the small upper triangle with the same side of the Pyramid will, we think, be found to have its value with respect to the figure as a whole, where it was believed one side only radiated rays.

A close study of the designs would bring us to the conclusion that the upper triangle, or the one with its apex upward, being symbolic of fire, is associated with the upper or northern hemisphere, not only of the earth, but also of the heavens; the one with its apex downward, a symbol of water, is a representation of the southern hemisphere of both the earth and heavens. The minute upper triangle then, must indicate

THE NORTH AS THE ABODE OF DEITY.

This theory is really in accordance with our present knowledge, not only of Evolution, but of Geology, Palaeontology and those other sciences which bear upon the subject, for they point to the north as the beginning of life, and land surface. It will readily be seen that the

figure, as a whole, is aligned in such position as to make this theory tenable, since the small triangle marks its northern extremity, and

THE SYMBOL OF THE ABODE OF EVIL
ITS SOUTHERN LIMIT.

We believe that it is true to its name and a key to the cosmogony that the ancients worked out ages ago, being perhaps the result of millenniums of deep study. It is undoubtedly true that it will profit us to heed, somewhat, the teachings of the Egyptian in regard to cosmogony. We believe the Galactic ring divides the heavens into two hemispheres, which correspond to the upright and inverted triangles. The Galactic ring seems to be identical with Homer's "Ocean Stream," and the true south is identical with the Abode of Evil, or the House of Hades, Odys. XI. The different cosmic designs were derived from a common source, and that source was evidently the one named above, or the region of Orion. When we recognize

IN THIS FIGURE A SYMBOL OF THE CHRIST,

what beauty and import it all lends to this

region of the heavens, and how fitting it seems to consider this region, most brilliantly set with bright stars, the "Golconda" of the skies!

The northern intersection of the Galaxy with the belt of the Zodiac appears to constitute a gigantic cross in the heavens, which apparently was recognized as such by many of the ancients, since we find that

MANY OF THEIR SCULPTURED OBJECTS RESEMBLE VERY CLOSELY

the figure which Orion presents to one's view, when in conjunction with it. We would cite as an example of such, a pillar found at Palenque. It represents a man standing with his back to a cross, the arm of the cross being slightly above his head. Several other objects are also sculptured upon it. This figure is analogous to the starry figure in question, for their position relative to the cross is the same.

It is a fact also that the starry pyramid is seen in conjunction with this cross. Many examples of a like form are seen in the Americas. A close study of the political divisions of the kingdom of the Incas reveals the fact that the

TWO GREAT NATIONAL HIGHWAYS
CROSS AT RIGHT ANGLES,

thus dividing the country into four equal districts; further, their sacred city was located at the intersection of these roads, a fact not without significance when considered in relation to such a heavenly counterpart.

In the ruins of one of the ancient cities of Yucatan, there was a painting upon one of the walls which we identify with the starry figure named above; it is that of a person with upraised weapon, as if about to strike a huge serpent overshadowing him. It is a representation of some renowned personage in full war-dress. This figure, as a whole, is a representation of Orion, the serpent occupying much the same position relative to the body of the warrior, as the upper small triangle and star-band joining it with the pyramidal figure does to the body of Orion. The upper triangle appears to have been taken as the head, and the star-band as the body, of the serpent. In view of the arrangement as a whole, it is not strange that they saw a figure here, for it really resolves

itself into such. For this reason, the above named object

BEARS SOME ANALOGY TO THE SCRIPTURAL STORY,

viz., that Moses placed a serpent upon a cross and told the Israelites to look thereto as a remedy for the bites of the serpents. When the small triangle and attendant star-band are considered a serpent, it is readily seen that it passes up over the cross formed by the Belt of the Zodiac and Galaxy, thus forming the figure of a serpent-entwined cross.

The real value of the starry arrangement, from which the Pyramid was taken, consequently seems to be a prophetic portrayal of

THE DESTINY OF THE HUMAN RACE FROM ITS CREATION

to its ultimate end; if such be the case, it is of stupendous import. It is not strange, in the light of this statement, that the Egyptian honored the figure by building a commemorative monument, massive of proportion, beautiful in workmanship, which has stood through the ages, a fitting tribute to his conception of Di-

vinity. The base of the Great Pyramid covers an area of thirteen acres, being composed of a mass of masonry which must have required years to transport from the quarries and to place in position. The stone is believed to have been transported from the quarries in the Mokattam Hills, which are not only on the opposite side of the river from the Pyramids, but are also a great distance to the east. Some of the blocks used in the construction are of such proportion as would

TAX THE UTMOST INGENUITY AND SKILL OF PRESENT-DAY ENGINEERING

in the handling. How they were placed in position by the ancients is unknown.

CHAPTER SIX

The Starry Isis and Other Attendant Figures Emblematic.

ISIS and her brother-husband, Osiris, were the central figures of Egyptian religious belief, and it is from this couple that their Royalty were supposed to be descended. Due to the treachery of another brother, her husband, Osiris, was killed; while she with her son Horus was driven to the swamps, where they were sustained for a time by the gods. A similarity exists between this myth and the scriptural text, "And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars: * * * * * And the woman fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days. * * * And to the woman were given two wings of a great eagle, that she might fly into the wilderness, into her place, where she is nourished for

a time, and times, and half a time, from the face of the serpent." (Rev. xii:1, 6, 14.) The belief relative to the Egytian goddess Isis is evidently very similar to that of the Christian Madonna, and the Woman Wonder of Revelation, viewed in the light of the above text.

Whether or not any of their deities ever lived in the flesh would be difficult of demonstration; yet there is a probability that the two named above, Isis and Osiris,

MAY HAVE EXISTED UPON THE EARTH IN PRIMEVAL TIMES,

perhaps identical with the first father and mother of the human race. In the light of the subject in hand, we consider them but deification of the emblematic figures in the heavens, to which they bear such remarkable resemblance. Those starry figures, which they recognized as emblematic of Osiris, are really but a symbol of the Christ, who was to come to the then unborn races. The Egyptians appear to have appropriated these starry figures and dressed them in flesh; thus their religious system is an adaptation from the wondrous configura-

tions marked upon the face of the heavens, having been written there in the very dawn of creation. When we recognize these starry figures as having a significance divine, having been set there by

THE CREATOR BEFORE THE CREATION OF THE HUMAN RACE,

there can certainly be no higher appeal for confirmation of our theory that the religion of ancient Egypt was a derivation, and not an original, as claimed by some authorities. In the following material evidence, we shall prove that the fundamental principles of their religion were derived from a study of the heavens, as stated above. It has been well said that the Christian religion shows a remarkable resemblance to that of early Egypt; yet why should it not do so, since the Christian derived his religion from the more material source, the Bible and prophetic inspiration, while the Egyptian obtained his from that copy of the Word written among the stars. It must be admitted though, that not all those who have a knowledge of the Creator's precepts, whether

DERIVED FROM THE HEAVENS OR FROM OUR SACRED SCRIPTURES,

will be found to be in possession of the Christian religion in its true sense; as example of such, we cite Satan himself, who was, according to certain texts, learned in Holy Writ. The Egyptian may have had a wonderful conception of the fundamental truths as written upon the face of the heavens, yet he was in utter darkness in regard to their import.

His conception of the heavens was certainly one of marvelous beauty. How close he approached the real truths and value embodied, cannot be stated; yet we find that to a greater or lesser degree, he had interpreted the true value, although applying it more in the abstract than in the concrete. However, we believe that in the earlier ages of his national existence, he was in closer communion with First Cause than we generally suppose. This condition existed in pre-deluge times or immediately following that disaster.

Those brighter stars, forming what is known as the "Big Dipper" in the northern constella-

tion Ursa Major, which lies near the celestial north pole, together with five others found in this same group and in the small group Canes Venatici, constitute the starry figure which we believe to be the

CELESTIAL EMBLEM OF THE GODDESS ISIS

and the Christian Madonna. It was seen by St. John as the Woman Wonder of Revelation, since the principal stars therein number twelve (always a mystical number), and at the same time, there is unmistakable evidence of the figure having wings. This object was also evidently seen as the cow goddess of heaven, Hathor, since the handle of the dipper forms one horn, while the other lies in the small group Canes Venatici and is tipped by the bright star Cor Caroli. The wings are certainly in evidence and are not difficult to find, as they follow the outline of the horns. The tip of each wing is accentuated to such degree in contradistinction to the rest, that the figure thus formed easily presents the form of the lotus flower. The figure of the goddess we must place there in imagination; while the figure,

as a whole, is, perhaps, one of the most wonderful and touching seen in the whole heavens, when we see it as

EMBLEMATIC OF THE MOTHER OF OUR LORD.

It is also, perhaps, one of the most vividly realistic proofs of the value underlying the arrangement of the stars.

There are but few who do not know where to find the well known figure of the "Big Dipper" in the northern sky, and how to find the north star, Polaris, by means of the "pointers," the entire figure being composed of bright stars easily discerned by the naked eye. The tip of the wing which is in conjunction with the end of the dipper handle has its juncture with the rest of the handle at the point of the "twin stars," a distinguishing feature of the dipper. The tip of the other wing is easily found in conjunction with the other horn, near the star Cor Caroli in Canes Venatici. When the tips of these wings are transformed or considered as the starry lotus, it does not appear strange that the Egyptian

ADORNED HIS TEMPLES AND PILLARS

with an ornament whose form was from the lotus. Apparently the lotus was a symbol of great value to the Egyptian, for it appears throughout his architecture.

This starry emblem of Isis has been considered both in conjunction with and separate from the great beast adjoining, which lies immediately underneath the pole of the heavens. Such is, apparently, the scriptural value also, or as being seen both in a compound form and separately.

The shape of the dipper identifies other groups wth the goddess, such as that object formed by the principal stars in Ursa Minor which is but a

CLOSE IMITATION OF THE LARGER ONE

in Ursa Major. The former we consider as being identical with that deified form represented as in a sitting or kneeling position, having no head, but with a huge eye in its shoulder. When shown in a sitting or kneeling posture, we consider it an attempt to copy the form of the dipper. Many different deities were repre-

sented in this form, especially the goddess Isis. She was apparently identified with the "Little Dipper" or the Pleiades, with the "Milk Dipper" in Sagittarius, and with many others; which is

PROOF ENOUGH TO AROUSE OUR INTEREST

in that feature of the groups. In fact, it will be seen that this characteristic of the heavens is one of great value, inasmuch as we often find symbolic objects duplicated in miniature in other parts of the sky. We see evidence of this in the minute triangle, the elongated triangle, the dipper, the trapeze, the square, the rosette, the rounded object which is considered as the nose of the true constellation figure of Andromeda, and in many other distinctive forms which are not without their significance in each case. They appear in those groups only which have evidently been given or embody an analogous value.

The winged emblem of Isis will be seen to represent the winged circle which is found in the symbolism of most of the ancient peoples. This fact is really too plain for words,

for the principal stars of the figure easily

PRESENT A WINGED CIRCLE

which agrees closely with those representations of such an emblematic object. Winged circles are found in Babylonian symbolism, in Egyptian symbolism, in Persian symbolism, in the symbolism of ancient American peoples as evidenced upon the ruins in Yucatan, and in that of other early peoples as well. It has invariably been seen as emblematic of the sun, while we well know that the Woman Wonder of Revelation was seen as "clothed with the sun," which explains much where we see this figure as her emblem among the stars. We believe this figure to be connected with the Greek mythological chariot of the sun, the great beast near by representing the fiery steeds, while Cepheus would appear as the driver.

The polar group, Ursa Minor, not only presents the figure of the dipper but that of the human eye also; while that end of it constituting the bowl of the dipper,

APPEARS AS ANOTHER LOTUS FLOWER;

the lotus portion of it also much resembles

those seen in Ursa Major and Canes Venatici. The star-bands which unite this eye-figure with Cassiopeia and Ursa Major are quite well defined and not difficult to locate. The Utchat, or that form of the Egyptian symbolic eye, with the appendages, was very evidently derived therefrom and is not without its value. This figure being located at the pole of the heavens, where it appears as a central region around which the heavens apparently revolve, it is not strange that the ancients associated it with the all-seeing One or Deity.

The constellation Draco or the polar dragon, where it makes a curve over the above group and down the other side, has been considered by the early peoples as

THE TOP OF A MOUND OR MOUNTAIN,

and to it must we look for a solution of the ancient mounds and tumuli. The eye-figure in Ursa Minor would appear as a chamber or cavern in the depths of the hill, and, perhaps, has its counterpart in the burial chamber of the mounds and tumuli. This hill appears to be the goal of

THE UPWARD ROUTE OF THE PYRAMIDAL ARRANGEMENT,

and is not without its significance as the derivation of the symbolic burial mounds and hills. This hill or mountain in the north has been common property among the mythologies of the ancients, and is identical with King David's "Mount Zion, on the sides of the north." It certainly shows remarkable evidence of being the mythological seat of the gods or God.

Lying midway between the polar group and Cassiopeia, we detect an object which, judging by its location upon that portion of the figure of Cepheus constituting the front part of his dress kirtle, has evidently

ORIGINATED ONE SYMBOLIC FORM

in which Egyptian Royalty wore the front portion of their dress of state, with one point extending somewhat below in front. It also suggests the outlines of a turtle as seen from above, and constitutes a portion of the bull's head which we detect here. His one horn has its base at the pole of the heavens and its tip at Cepheus' mouth, while it is quite well marked

in outline. We detect but the one horn however; so the ancients have supplied the other in deriving their sacred animal from this region. His head is very well marked and not difficult to locate. His body extends back through Ursa Major and the Lynx, and the figure of Isis rests upon his back. This bull figure shows plainly its

IDENTITY WITH THE EGYPTIAN GOD, APIS.

The winged form of Isis is identified with Hathor, the cow goddess of heaven. The early Babylonian saw the bull in conjunction with the latter figure, or as their winged and man-headed bull. He and a lion figure, which we see immediately below, have been seen as the scriptural great four-faced creatures or beasts. The beasts in question had the face of a man, the face of a lion, the face of a bull, and the face of an eagle, while they were also seen with wings. This fact, like many of the others we deal with, is really too plain for words; for do we not see here the unmistakable evidence of the bull and lion, while the man and eagle,

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although not definitely marked, are certainly in evidence.

The Egyptian has seen the winged human figures near Perseus as the paws of these great beasts and may have derived his Sphinx from the figure as a whole. Yet, for the present, we will divide honors with the region of Virgo and Leo as to the location of the starry Sphinx; for the

GENERAL CHARACTERISTICS OF THE ARRANGEMENT

of the stars in the latter region present great evidence in its favor as the location of the same. It is true, however, that the polar beast is slowly gaining the balance of evidence in its favor and will, perhaps, be proved eventually to be the real location of the starry Sphinx and abode of Deity, as would naturally follow. We will merely advance both locations for the inspection of the reader until one or the other is conclusively proved to be such; they had several forms of the Sphinx, as is well known, and either of these locations has an equal claim upon our attention for the present.

There is a small ladder-like arrangement of stars in the locality of its chin which would appear to have originated the peculiar manner in which the chins of such monuments were designed; while the arrangement of the stars upon the neck of the lion portion of the figure is seen

TO SUGGEST THE FORM

in which the neck portion of their head-dress was represented. The ladder-like object we refer to is also a portion of the starry collar of the bull which the Egyptian has here discerned, while it is easily seen as the chin of the compound beast. The lion's rear portion is outlined by the front part of the Great Bear in Ursa Major, while the rest of it extends into Lynx and Camelopardalis. This is the lion figure which is represented upon one of their constellation charts of the northern heavens, and is seen to agree very closely with it in every detail. Its head is seen almost in conjunction with that of the Great Bear, although extending a little farther into Camelopardalis and the Lynx. It is true that they show a lion in the region of Leo and Virgo which is repre-

sented as riding or lying in a boat-shaped object, and that it has a number of markings identifying it with the great Sphinx; yet such are what we might term more in the nature of figurative evidence and general outline and

IT LACKS THAT PREPONDERANCE OF NATURALISTIC OUTLINE

and characteristics which we find this polar lion possessing. (Cf. the Zodiac of Denderah.)

This polar lion we believe to be identified with those eagle-headed and winged lion figures of Greek mythology as well as with other representations of a like nature. The great beast as a whole is seen as facing Cepheus or Zeus, which fact will explain much with respect to the early custom of placing statues of this animal in front of the royal thrones and palaces. Do we not see here,

ZEUS HOLDING COURT AND APPARENTLY RULING THE HEAVENS,

much in the manner that the ancient Greek believed him to do. It is certainly an intensely interesting picture set eternally, as it were, in the heavens where we may view it every night

for the greater portion of the year. Once the full significance and beauty of this scene dawns upon us, we may well fall in adoration before it like the ancients of old, and declare our allegiance to Him who designed it there. We can now understand to a great extent what a glorious sight was presented to

THE VISION OF THE PROPHET EZEKIEL

in the first chapter of that book of the Bible, where he saw the Almighty sitting upon His throne, with the great four-faced beasts near-by rendering Him praise. In view of the statements which he makes, we consider this starry picture too plain for words; for do we not see Cepheus as apparently sitting upon a throne and located in the north. (Cf. Ezekiel, Chapter i; also Rev., Chapter iv.)

Thus we have an abundance of remarkable evidence identifying the polar region with the

MYTHOLOGICAL AND SCRIPTURAL DESIGNATION

of the abode of Deity; yet we consider such to be merely a local value of the same, and the north pole of the Galaxy as the real and eternal

location thereof. Our reason for believing such to be the proper value upon each of these two locations is, as we have stated elsewhere, that the present order of the starry groups is not the original, or as it was meant to be, but that a disarrangement overtook the system of which we are a part, sometime in the ages past, displacing it from that order which was intended by the Creator. As a consequence, evolution was instituted into the system, and as will naturally follow, death and disorder is the outcome.

A little above the winged figure in Ursa Major, and apparently joined to the dipper handle by several stars, we find the small but

INTERESTING CONSTELLATION CORONA BOREALIS.

The group, as a whole, resembles a crown and is not difficult to find. This crown overhangs the winged emblem of Isis, having one end ornamented with the Egyptian Handled Tau or Ankh. This group, together with the major portion of those stars composing the constellation Hercules, and those lying between Hercu-

les and the small groups Sagitta and Aquila, not only resemble the eagle and Uraeus, but we are also able to detect here

ONE FORM OF THE FEATHER OR PLUME

which was worn upon the head-dress of the Egyptian. The head of the Uraeus adjoins one side of the crown and the feather the other side, while the great eagle's head is merely that of the serpent seen from a different angle. The legs of the eagle extend toward and grasp a head-like object which is quite a conspicuous figure in the Galaxy, and embraces the groups Sagitta and Aquila and portions of both Hercules and Vulpecula. The body of the bird extends through Hercules and embraces the crown; while its head adorns one end of a peculiarly shaped

FIGURE MUCH RESEMBLING THE HUMAN HEART.

The object, in its entirety, is a veritable diadem of the gods with an emblematic memento of each embodied therein.

The head of Serpens, which adjoins Corona Borealis, has undoubtedly originated the Egyp-

tian hieroglyphic hand. It bears a remarkable analogy thereto and is also closely identified with the "Ka," or "Double Name."

That head-like object, which the eagle apparently grasps in its claws, is often represented in many Egyptian sculptures and pictures as the emblem of eternity. We believe this head-like object to have

ORIGINATED MUCH OF THE SYMBOLISM OF THE AMERICAS,

such as the gigantic heads found in various localities, especially those designed wearing necklaces. The figure is more that of an open loop with the ends turned outward, having the opening crossed by an arrangement of stars which evidently originated the symbolic necklace. This head

SHOWS A STRIKING RESEMBLANCE

to those gigantic heads of stone found in the Easter Islands, and it would not be strange if it were so recognized by the early people on those islands. The face appears looking upward somewhat, which is a feature of the gigantic stone heads mentioned above. It may also

be seen as having two faces, and has perhaps originated those deities having more than one face.

The arrangement of the stars in and near the small constellation Leo Minor, lying between Ursa Major, Virgo and Leo, we see as the Egyptian Scarabæus;

FOR THE GENERAL APPEARANCE

of the figure, as a whole, shows a considerable resemblance to the beetle, and furthermore is so located as to position that such value is made quite plain.

With its base or roots embedded in the Galaxy on the borders of Gemini and Auriga, and with its top extending northward through these groups and that of the Lynx, we note the outline of a tree much resembling the pine. Thus we have a starry tree located upon either bank of the Galactic river,

WHICH FACT THROWS TREMENDOUS LIGHT

upon ancient mythological and religious belief. This tree is quite definitely, though somewhat indistinctly, outlined.

Lying between the pole-star, Perseus and

Auriga, and within the constellation Camelopardalis, we see an object or figure which resembles one or more winged humans and

MAY HAVE ORIGINATED THE GRECIAN MYTHOLOGICAL BELIEF

as to the Harpies, as well as possibly being identified with the seraphim or angelic beings of scriptural belief. This figure is seen in conjunction with the paws of the great beast nearby, and shows great evidence of wings in connection with it.

The constellation Auriga lies immediately above the northern intersection of the Galaxy with the belt of the Zodiac, thus crowning the northern arch of the heavens. The five principal stars of this group form the

FIGURE OF A HUGE KEYSTONE,

which is a fitting starry emblem for this region, since it is built into the royal arch of the stars. This constellation is designated upon our present charts by the figure of the Charioteer, who holds a goat and her young in one arm while he holds a whip in the other hand. The Egyptian symbolic whip we place in conjunction

with the Hyades in Taurus. The small group in question

BEARS A REMARKABLE RESEMBLANCE

to their royal whip and has apparently originated such an emblem. This whip is a common object among their representations of royal personages and had great value placed upon it. Sacred belief relative to this group seems to ascribe to Auriga the dignity of ruler of the heavens, for we believe Moses referred to him when he said: "There is none like unto the God of Jeshurun, who rideth upon the heaven." (Deut. xxxiii:26.) Such belief relative to this group seems well founded, since it is confirmed by the general characteristics and position which it occupies.

The constellation Perseus lies in the Galaxy between the group just named and Cassiopeia, and is designated upon our charts by the mythological figure of him who slew the monster that threatened to devour the ill-fated Andromeda. This group is certainly one of great interest, as will be seen from the following:—

It presents to our view a figure which per-

haps originated those spiral-shaped serpent figures

SO COMMON THROUGHOUT AMERICA,

for it bears a remarkable resemblance to them. The spiral figure though, would embrace not only the group assigned to Perseus, but also the attendant stars. It is in this group that we detect one of the rosette figures mentioned elsewhere in this work. The rosette part of the group is centrally located, and, in general aspect, much resembles the head of a lamb. It is undoubtedly connected with the circles of standing stones, for it is their starry counterpart. These circles of standing stones are found both in America and Europe.

The constellation Argo Navis, represented upon our present charts as a ship, lies between Canis Major and Hydra, while it intersects the Galactic belt at that point and extends some considerable distance southward into the southern heavens. Now we detect the outline of this constellation figure, not in the position shown upon our allegorical star charts to-day, but as lying almost entirely without the limits

assigned to this group, and as embracing the group Canis Major, almost in its entirety. The brilliant first magnitude star Sirius, known as the "King of Suns," apparently rides in the topmost rigging of this starry ship and seems a fitting beacon to light it on its way. The ship is headed eastward and appears as though lodged in the Galactic river at this point, or as lying at anchor. The brighter stars of the group Canis Major outline its stern quite clearly, and present a remarkable resemblance to that portion of a ship.

Adjoining the constellation Argo Navis on the north, we find the group Monoceros, which is represented upon our star charts by the figure of a horse with a horn protruding from its forehead. Now the real starry figure of this constellation lies within the Galaxy, immediately above and to the east of Orion, and is found almost entirely without the limits of the group assigned to it. It faces west and has for its head the oval-shaped object located in the Galaxy above Orion's head. It appears as wading in the Galactic stream much in the manner that

the Norse mythological horses were wont to do, and this fact seems to clearly identify it with one of those upon which the gods rode to and from Asgard. (Cf. Norse Mythology, by Anderson, page 189.)

The true value of the constellation Perseus would be difficult of statement at present, yet such will undoubtedly be revealed through

A COMPLETE INTERPRETATION

of the star groups. Its most striking characteristic is a spiral figure with an object of some kind in the center. The position of the rosette, located in the center, bears a close analogy to those springs throughout western America which were enclosed with ornamental stones.

Perseus, with the attendant stars near-by, is a grouping bearing close identification

WITH THE SCRIPTURAL HOLY CITY

or the New Jerusalem. As a whole, the figure impresses one as a head enshrined and as wearing a glittering or jeweled necklace. It shows identity with such mythological personages as the Norse Brynhild and Greek

Endymion. Its most distinguishing characteristic is that of a large circular arrangement enclosing a smaller circle, in which we see a small square of stars.

Cassiopeia, we see not only as part of the starry King's Chamber of the celestial Pyramid, but as a combination of various emblematic figures seen in other parts of the heavens; for illustration, the trapeze, square and other forms which are combined into the one figure, a feature of possibly great significance in a comparative study.

The constellation Cepheus has been ascribed a position between the pole and the Galaxy, directly above Cassiopeia, and is designated upon our charts by the figure of the mythological King Cepheus. Some represent him with

HIS FEET TOWARD THE POLE

and head in the Galaxy, while on the other hand, he is shown by others to be in almost the position in which we find him, yet without the left arm in its proper place or his face turned in the right direction. Now the true figure of Cepheus we place not as shown upon our pres-

ent charts, but with his head marked by the five principal stars of this group, while his right arm reaches off toward the pole-star and his left is folded across his breast. His left arm is marked by a rosette at the elbow and is distinctly outlined, although by stars of small magnitude. We well know what great value the Egyptian and others placed upon the symbolic position of folding the arm across the breast. Such symbolism we believe to have been derived from this feature of the starry figure. The rest of his body apparently extends lengthwise with the Galaxy some little distance, and lies between Cassiopeia, Perseus and the pole-star; while on the other hand, he has generally been seen as sitting upon a throne, which latter position we consider the true one. His head is quite well outlined, and appears as though wearing some kind of a head-dress. A general view of his head reminds one very much of that of

AN INDIAN CHIEFTAIN,

as though wearing plumes of some kind, which feature we consider as originating a form of head-dress worn by the Egyptian god Ammon.

"Down the broad galactic river,
Where the star beams dance and quiver,
Flies the swan with grace transcendent,
Bearing on its wings resplendent,
Sacred cross of death and glory,
Emblem of redemption's story."—Anon.

The constellation figure Andromeda has been ascribed a position between Pegasus, Pisces, Lacerta, Cassiopeia and Perseus, and is designated upon our present-day star charts by the figure of the ill-fated princess of that name who, mythology states, was chained to the rocks by the sea-shore and abandoned to the mercies of a sea-monster, while Perseus, whose constellation we see adjoining, was believed to have rescued her. She is represented with arms outstretched, and chained to imaginary starry rocks.

NOW THE REAL FIGURE OF ANDROMEDA

we place, not as shown upon our charts to-day, but with her head embracing the small constellation Lacerta almost in its entirety, and with one arm, which is very definitely outlined, reaching off toward Delphinus. We see no markings of the other, yet they seem to have

supplied it and placed it in an outstretched position, somewhat similar to that in which we find its counterpart, and reaching toward the pole of the heavens. The arm which points off toward Delphinus and the south is well marked, although by stars of small magnitude, and is easily noted with the naked eye. Her body apparently extends toward and overspreads a portion of the constellation Cygnus, the starry swan. The brighter stars of the latter group outline what is popularly known as the

"NORTHERN CROSS."

This cross is well seen in this group and easily detected. We consider the true figure of Andromeda as symbolic of the Christ, in his crucifixion ministry. Further, that object known as "The Northern Coal Sack," which is located upon the upper portion of her body, is not without its significant value in connection with the above.

"The Northern Coal Sack" lies directly above the top of the cross, and is a dark cloud-like object, the nature of which we are ignorant at present. Dark cloud-like objects resembling

this one, although of different shapes, are found in other parts of the heavens, and are somewhat of an enigma to Astronomers.

This object is not without its significance in regard to

THE PIERCING OF HIS BREAST

in the crucifixion, since we find it located upon what would be one side of His breast. The arm that points off toward Delphinus is quite well outlined, however, by stars of small magnitude; yet upon an extraordinarily clear night, this portion of the figure stands out distinctly against the surrounding background, and proves one of those objects which we consider marked naked-eye figures. The head is also a naked-eye object, and has for an ear a rosette-like figure somewhat similar to that which marks the left elbow of Cepheus. One shoulder is marked by an object which is but a duplicate of the figure outlined by the principal stars of the constellation Cassiopeia, and which appears to have been taken as

A JUDGMENT SYMBOL OR EMBLEM,

since it is located in those groups only which

evidently have such value placed upon them. His nose is well seen in a curved line of stars which stands out clearly, while his head, as a whole, reminds one very much of the full Greek heads.

The starry figure of Andromeda has in conjunction with her mouth or the judgment emblem, a band which terminates in a small heart-shaped object; which has perhaps originated the custom in America of showing the mouth connected with the internal parts or heart, as a symbolism of the departure of life from the individual.

Resting upon the base of the upright beam of the starry cross, is an object from which

THE EGYPTIAN "WHITE CROWN"

was derived, for the similarity is so apparent that it proves a very marked naked-eye figure. The top of the Crown embraces the small but interesting constellation Lyra, and the combination of the whole into the "White Crown" by the Egyptian makes it a very interesting object. The brilliant first magnitude star Vega adorns its top, and is indeed a fitting ornament

for it. That side of the starry crown which lies nearest the transverse beam of the cross, is ornamented with a curved line of stars that very evidently originated the practice among the Egyptians of adorning the front of their headdress with a small serpent. This object is easily detected upon any clear night and stands out in bold relief.

Near the top of the cross is an object presenting the appearance of a sheaf of wheat, and possibly it is the source of

THAT FEATURE OF ARCHITECTURAL DESIGN

found among the ruins of Yucatan. Much of the architectural ornamentation resembles the form of a sheaf and is undoubtedly derived from this starry object. Lying within the Galaxy and in conjunction with one end of the starry cross, we see an object that resembles a grain of wheat, and is possibly the source from whence originated the

EGYPTIAN GODDESS OF GRAIN.

This object may bear an analogy to the scriptural "corn of wheat" that must fall into the ground and die before it brings forth fruit; it

would be not without significance in regard to crucifixion, as symbolized in the attendant groups.

Immediately above Cepheus' head and with its beak to the "Northern Coal Sack," we see the rudiments of a bird of some kind. Its tail reaches almost to the head of Draco, and its feet are placed immediately over Cepheus' head. In general outline, it bears close analogy to the raven; yet the Greek appears to have seen it as the mythological vulture, which was believed to prey eternally upon the vitals of Prometheus. They believed Prometheus to have been condemned by Zeus to unremitting punishment, chained to the rocks of Mount Caucasus, where the vulture would torture him continually. Prometheus would then be also but an adaptation from the starry figure of Andromeda; for do we not see her here with arms outstretched, and with the bird apparently preying upon her vitals. The bird figure we believe to be also identified with the ravens which Norse mythology places above the throne of Odin, for we see the starry figure of

Cepheus as their god Odin. We detect evidence of a huge vulture head in conjunction with Andromeda's outstretched hand which seems to bear closer identification with the Greek myth. The latter is quite well marked and very realistic in outline. The rosette, which we see marking the left elbow of Cepheus, is not without

ITS SIGNIFICANCE AND VALUE

as a mark of identification, for we see a rosette figure in several places upon the throne of Zeus as sculptured by the Greek.

In the mythology of the heavens then, we would designate the region immediately surrounding the celestial north pole as one of great interest and promise. The ancients have placed here a mount which they commemorated in various ways. They wooded its sides with sacred trees and made of it

THE SEAT OF THE GODS,

while its sides sloped gently down to the banks of the Galactic river near-by. What supernal flights of fancy must this picture have inspired in the mind of primitive man when, as we are in-

clined to believe, his was more the state of innocence of a child and his mind was not trammeled by the rigorous conditions under which modern man labors. In the mythology of the Greek, we have a fair sample of the fruits of such an existence; for has it not held us in enthralled admiration of its beauties of speech and concepts of divinity, which through the ages of the past have remained as fresh as when composed by the immortals of Greece.

The mounds and tumuli are but

A COPY OF THIS POLAR MOUNT

in the northern heavens and are among the oldest relics of the human race. It is true that there are relics and remains much older than those named above; yet these take us back through bygone ages to a time when man was quite evidently in a very primitive state of existence. They were a symbolical burial mound patterned after that seen in the northern heaven. The truncated form of the Pyramid is also clearly a

DERIVATION FROM THE SAME SOURCE,

and appears to have been built more as

a temple or religious edifice of some kind, than as a tomb. The starry Pyramid in Orion has originated the Egyptian form of such structures, as is clearly seen. The earliest view of this polar mount was evidently that of a mound with the figure of Cepheus considered as though lying buried underneath; it is easily seen that such a

SYMBOLIC FIGURE COULD BE DERIVED THEREFROM,

for we find him in such position. Thus, we have the origin of such burial customs as but a derivation from the heavens. This manner of burial was very prevalent among the early peoples, for such mound-like structures have been found in almost all parts of the world.

The early peoples then filled the heavens with rivers, valleys, forests, gods, animals of different kinds, or with conditions similar to those existing upon the earth. They endeavored to learn therefrom somewhat of their own destiny. How well they succeeded in so doing, we have produced ample evidence to show; for there is certain evidence to prove that many of the ancients had

DERIVED THEREFROM THE REAL VALUE,

or that intended by the Great Architect Himself.

Various theories have been advanced as to the origin of the great mythologies of the early peoples, such as those of the Greek and Norsemen, none of which have ever been credited with any great degree of authenticity. (Cf. "Age of Fable," by Bulfinch, page 374.) Some have advanced the theory that they are but personifications of the powers of nature and the elements, others that they are derived from the Biblical personages such as Noah and the Ark, Adam and Eve, Cain and Abel, and others of the scriptural characters who bear a close analogy to the different

MYTHOLOGICAL PERSONAGES.

There are still others who believe them to be but a deification of some of the great historical characters of bygone ages who, through the lapse of time, came to be looked upon more as gods than men, by having their deeds of valor and heroism magnified and multiplied in the minds of the people until they really appeared

more divine than human. The general consensus of opinion credits them to all of the sources named, or as evolved from the above mentioned theories, and they have a remarkable amount of evidence in their favor; yet it is easily seen that they are lacking in a great many essentials and that we must

LOOK ELSEWHERE FOR THE REAL SOLUTION.

Now in the subject matter of this small book we believe that there will be presented to the world enough of convincing proof as to the origin of the great mythologies of the past, that any question as to their derivation from the empyrean structure surrounding us will be allayed for all time to come.

Is it not fitting that such should be their origin and fundamental structure. He who places his eye to the great telescopes accessible to-day views a sight

SUPERNAL IN ITS GRANDEUR

and magnificence; yet in order to see as did the ancients of old, that structure inspiring their sublime concepts of divinity and beauty, he

must discard such instruments, and, like his primitive brother, view the starry forms with nature's eye-piece. These starry figures are really best seen with the naked eye, although the condition of the atmosphere plays no inconsiderable part. The myriads of stars or suns, as seen through the eye-piece of the modern telescope, cannot but inspire one with some such feelings as experienced by our ancient brothers; yet we have missed much of the

BEAUTY AND INSPIRATION

that could have been derived from the study of Astronomy, which he drank in ages ago.

CHAPTER SEVEN

The Abode of Evil.

THAT portion of the Zodiacal belt lying between the constellations Aquarius and Virgo contains symbolic objects, not only of creation, but also of death and judgment. This is due to the fact that such a condition would be the natural sequence in a

CYCLIC THEORY OF THE UNIVERSE.

Our opinion as to this cyclic destiny of the universe we stated elsewhere, viz: In the symbolism of the laws of the heavens, the end must be located where the beginning took place. Thus, at the end of each year the sun apparently passed a point in the heavens that it did three hundred sixty-five and one-quarter days previously, and the universal law ascribes such a point for

THE BEGINNING AND END OF TIME,

as the southern portion of the Zodiacal belt. Hence it is not strange that we find in that locality many symbols of creation, death and the end of time.

It is quite appropriate in this connection to quote an excerpt from a very interesting paper, published in *The Open Court,* November, 1907, by Mr. L. H. Daingerfield of the U. S. Weather Bureau service, on "The Evolution of Climate." It sets forth clearly his theory as to the cause of the glacial periods of the earth's history. The glacial periods evidently were winter divisions of time on a grander scale than our annual period of five months duration, more or less; while there must, of necessity, be still grander divisions on a progressive scale until the ultimate winter or night of the cosmos takes place. "The most plausible explanation of the refrigeration and glaciation of the Northern Hemisphere follows: The eccentricity of the earth's orbit is subject to secular variations. At times the orbit is more elliptical than on other occasions. When the orbital eccentricity reaches its maximum, the earth is fourteen million miles nearer the sun during perihelion than in aphelion, causing a difference of twenty per cent. in the amount of direct heat received from the sun between these two positions. At the pres-

ent time midwinter occurs in the Northern Hemisphere when the earth is in perihelion, or the closest point to the sun, but through what is called the 'precession of the equinoxes' the midwinter of the Northern Hemisphere will occur in aphelion, or the farthest point from the sun, in about ten thousand five hundred years. (NOTE:—The northern midwinter would occur in aphelion in thirteen thousand years except for the fact that the major axis of the earth's orbit makes a complete revolution in about one hundred eight thousand years in the opposite direction to the equinoctial motion, thus shortening the precession period by about two thousand five hundred years for a semi-revolution, or five thousand years for the complete revolution of the equinoxes). If, during the Ice Age, the earth's orbit had assumed its maximum eccentricity of fourteen million miles, and the northern midwinter had occurred in aphelion, or the farthest point from the sun, then the winter's length would have increased by twenty-two days, and the summer's shortened by an equal amount. The Northern

Hemisphere would have received one-fifth less direct heat from the sun, daily, during the long, cold winter, but one-fifth more daily during the short, hot summer. The difference between the length of the two seasons would cause refrigeration, and the hot summer would be too short to melt the constantly accumulating ice and snow of the aphelion winters of the Pleistocene Age, and glaciers would have been the inevitable result. If the earth's orbit had retained its maximum eccentricity during the Pleistocene period, the precession of the equinoxes would have carried the earth to aphelion during the northern midwinter, every twenty-one thousand years, and caused periodic glaciation of our Hemisphere, thus satisfying the evidence of repeated glacial periods."

A connecting band of stars passes through the constellation Aquarius midway of its length, uniting the constellation Capricornus with the starry subterranean chamber we see outlined in Aquarius. Aquarius appears to be

THE STARRY SYMBOL

for the scriptural "Bottomless Pit," and con-

tains also many symbols of death as evidenced by the Egyptian symbolism. A portion of the starry "Boat of the Dead" embraces part of this group, since the bird-head figure in the water-bowl ornaments one end of the boat, the rest extending through Capricornus. The wavy line of stars at the southern extremity of the group impresses one as bottomless. It also has the appearance of waves, and has evidently originated that symbol known as the "Nile Key." Water is not without its significance in the symbolism of the heavens; for it is believed by some that

ALL MATTER ORIGINATED FROM WATER,

and that it will eventually return to the same state; thus recreating the primordial ocean from whence it came in the dawn of time. We believe, then, that this region of the heavens, known as

THE "OCEAN OF THE SKY,"

is not without its significant value. It is, perhaps, in this region that we should locate the eternal depths of the primordial ocean of the universe. The water-bowl as the head figure

adorning the end of the celestial boat, in some representations was recognized as the hawk-head of Horus. It is here seen to adorn the eastern end of the boat figure, which we consider their starry "Boat of the Dead." It is true though, that the same object appears to have been deified, not only as the god Horus, but as other gods as well; and especially that feature of the object suggesting the peculiar neck and shoulder dress of their gods.

The real figure of the constellation Sagittarius conforms very closely with the position in which our star charts show it to-day. The head is formed by a coffin-shaped figure seen in the borders of the Galaxy at that point and is surmounted by a cone-shaped head-dress. The rest of the body is quite clearly outlined. Sagittarius seems to be the origin of the Egyptian Khnumu, the god of the first cataract and to have been seen with a ram's head. The triangular figure of the group Capricornus is a part of the boat seen in that region; and located at one corner, and in the direct line of the starry route to

THE "LANDS IN THE WEST,"

is a small group of stars presenting practically the same figure as outlined in Cassiopeia and Andromeda, resembling a "W," which is, very evidently, a judgment symbol. Thus the traveler would appear to pass the judgment before entering this boat. Capricornus is represented upon our charts as a goat, with its rear portion immersed in the water, out of which the animal is apparently climbing. This figure seems well chosen in many respects, as will be seen in a fuller understanding of its place in the heavenly arrangement. This group shows such

A REMARKABLE SIMILARITY

to the Egyptian symbolic boat, and especially the "Boat of the Dead," that there can be no doubt as to its origin. The surrounding analogous symbols are an additional proof of this statement.

Not only is the "W" judgment emblem in this group, but also the twin stars, the minute triangle, and a rounded line of stars which, as a duplicate of the nose of Andromeda, is not without its significance as an emblematic figure.

The minute triangle as a miniature of the Pyramid, as it were, the Egyptian appears to have recognized as an

EMBLEM OF THE GOD OSIRIS,

for we find two of them in Orion, one in the eagle figure in Hercules, and several elsewhere. But they are always located in those groups only which were associated with the god. We find twin stars as conspicuous objects throughout the heavens, but, as in the case of the minute triangle, they are located in those groups which the Egyptian associated with Isis and Horus, for they appear to have been recognized as an emblem of the goddess and her son, wherever found. The tree in Taurus is rife with these twin stars. The curved line of stars seen in the nose of Andromeda is duplicated not only in Capricornus but also in Sagittarius, and apparently has its counterpart in that feature of the Egyptian funerary ornamentation which is generally seen crowning the booth in the "Boat of the Dead," and was a symbol of great value. The top of this triangular figure in Capricornus

RESEMBLES THE LOTUS FLOWER

in the bowl of the polar dipper, and that in conjunction with the handle of the "Big Dipper." Further, it also bears a close resemblance to the lotus bud. Somewhat above this boat figure we see several inverted bell-shaped objects which also have found their way into their funerary symbolism as a conventional form borrowed from the lotus. These were seen possibly as the seed pod or leaf of that flower, for they greatly resemble that part of the plant.

Whether they recognized a lotus flower here or not, we cannot say at present, yet the lotus plays quite a prominent part in the funerary services as

REPRESENTED UPON THE WALLS

of their temples and tombs, and such a custom may have easily originated from this figure that crowns the top of the starry "Boat of the Dead." In fact, they seem to have recognized in Capricornus, the figure of a gigantic lotus plant as well as the objects named above.

The arrangement of the stars in the region of the lower fish in Pisces will be seen to pre-

sent not only the head of the god Thot, but of that sacred ape which was believed to be associated with him. His beak follows the trend of the streamer which unites this fish with the one farther north, and his head as a whole is quite easily seen in the body of the fish. By omitting his beak we have the life-likeness of that dog-eared ape which was held sacred to Thot. It is also seen to bear a close resemblance to the head of an elephant, where we see the beak part of it as the trunk of that animal, and the rest of the figure as its head. In passing we might state that such may be said as equally true with respect to the constellation Scorpio, for the wings of that figure easily present the ears of the elephant, and its tail the trunk. It is, perhaps, due to this fact, that the elephant occupies the place it does in the religious belief of India. The starry head of Thot is located in close proximity to

THE GREAT JUDGMENT SCALES,

which explains somewhat the conspicuous place he was believed to occupy in their judgment scene. He was believed to record the findings

in the case of each one of the dead who passed through the Judgment Hall. They also credited him with being the father of letters. As to the latter significance, we are unable to state the source; yet regarding his connection with the judgment of the dead we have ample proof to show where such a belief originated, when we note the position which he occupies with respect to the other judgment figures which we see adjoining. The ape portion of the figure has been seen as presiding over the weighing of the heart of the deceased. Anubis and the hawk-headed Horus have also filled a like office in some of their representations, which is not strange since we see their heads also in conjunction with the great scales.

We see an arrangement of stars as the semblance of smoke issuing from the open mouth of the whale in Cetus, and curling upward toward the western side of Pegasus, which feature we believe to have

ASSOCIATED FIRE WITH THIS REGION

of the heavens. Such may be said as equally true of the feather seen in Equuleus, and Del-

phinus, for it presents much the appearance of smoke, while many of the ancients seem to have so regarded it. We believe the Greek and Norseman placed such a value upon this region of the heavens. It is apparently

THE GREEK HADES AND TARTAROS

as well as the Norse Hel. As the ocean of the sky, it is very clear what relation it bears to the different mythologies where we see it peopled with so many realistic figures and animals. In the Egyptian and Norse belief, we find deities who were believed to catch the unwary or ill-fated in a net or sieve. These are very evidently but a derivation from the three Cynocephali at the feet of Aquarius. In the Greek, Norse and Egyptian religious beliefs we find that a dog was associated with the realm of death, which animal is also in evidence here as either the one seen as Anubis or the dog-eared ape.

It is not strange then, that Osiris was represented as

SITTING IN JUDGMENT

over the dead in this locality, since we detect

so many of their judgment emblems between Aquarius and Cepheus. The "Court of the Double Truth," or Egyptian Judgment Hall was located in this region, it would seem, and perhaps embraces a very considerable area; yet, as to exact delineation of the same, we cannot state definitely.

We certainly recognize a wealth of emblematic evidence that points to location in this region, and it will be but a matter of time and study until we can

DETERMINE ITS LOCATION

with absolute certainty. The emblematic "W" figure was identical with that Egyptian symbol resembling the steps of a stairway and popularly known as the "Step Emblem." The "Step Emblem" was a symbol of great value, as will be seen in a more comprehensive study of the subject. The Great Square of Pegasus resembles the above named emblem also, where we see it joined to another smaller square object directly over the bird-headed figure in the water-bowl. This gigantic object stands out distinctly from the surrounding star groups, and

we consider it a judgment symbol of some kind. Its full value seems very clear as the starry judgment scales, which fact is amply borne out by the surrounding analogous figures.

The head seen in the water-bowl readily impresses one as that of a being gazing across

THE ETERNAL VISTAS OF THE COSMOS,

and reminds the observer of those sinister hooded personages who are the executioners of their fellow men. Whenever we see this starry figure with the face to the east, apparently spanning the boundless realms of space with its vision, we do not wonder at the value placed thereon by the early Egyptian. It is a fitting ornament for the top of that starry chamber or pit which they saw directly below and seems to guard the entrance thereto. It seems closely identified with the "Helmet of Hades" in Greek mythology.

The head of the Egyptian jackal-headed god Anubis, is seen within the enclosure of the Great Square of Pegasus. His ears are seen in conjunction with the envelope-shaped figure which marks the north-west corner of the

square, and the nose is easily seen in its south-eastern part. This head is quite well marked, especially the nose and forehead of the animal. His head is, of course, in conjunction with the huge scales seen here, which position identifies him with the

EGYPTIAN JUDGMENT SCENE.

He faces the entrance to the starry region of Hades, which fact is not without its significance with respect to the Greek mythological belief as to Cerberus, the three-headed dog guarding the entrance to the abode of death. Such value may also be said to be associated with the dog-eared ape where we see him as in conjunction with the entrance.

Both the Egyptian and the Greek placed a hill in the future abode of death, which hill we consider as identified with a gigantic triangular figure lying below Aquarius, and much resembling that seen in Capricornus. The boat seen above is apparently entering this hill, or has its western end resting upon its top. The Egyptian generally represented the

"MOUNTAIN IN THE WEST"

in a triangular shape, which form agrees well with this figure, while by its location it shows identity with the hill of Hades, in either Grecian or Egyptian belief. Piscis Austrinus marks its upper side and it embraces the contiguous groups, while it is easily detected. It seems the Egyptian dead must climb this hill after passing the judgment.

The body of Cetus or the whale is easily seen to present the crocodile head of Ammit, or the "Eater of the Dead," that plays a very important part in the Egyptian judgment scene in their "Book of the Dead." The rest of its body lies farther south and east, and where seen as a whole, easily presents such a figure as that which they have derived therefrom, or

A FEROCIOUS MONSTER

which was believed to devour the heart of the unlucky dead who failed to pass the judgment. It was seen as having the head of a crocodile, the fore part of its body as that of a lion, and the rear portion as that of a hippopotamus. We see it located immediately below the gigan-

tic judgment scales, with its mouth open and head upturned expectantly, which position agrees closely with their belief regarding it. This starry whale is also seen with a winged head protruding from its back, and with a long curving star-band joined to its mouth, which terminates in a small head-figure near the serpent in Eridanus. These features of the object identify it with another of their monsters which were believed to inhabit the desert country adjoining Egypt. A head-like protrusion from its western end also gives it a close resemblance to a huge turtle.

Lying between Aquarius and Aquila, and with its top marked by the well known figure "Job's Coffin," is outlined an object none other than the starry counterpart of the Egyptian feather,

THE SYMBOL OF TRUTH.

It apparently stands as a plume over Aquarius' head, and embraces the small constellation known as Delphinus and Equuleus. This starry feather is such a conspicuous figure that it is a naked-eye object and easily found. It bears a

remarkable resemblance to an ostrich feather, and

SHOWS A CLOSE SIMILARITY

to that emblem of truth so common among Egyptian sculptured figures. It apparently stands in one end of that gigantic object which we described above as a huge "W" emblem, or the scales in which the heart of the deceased was supposed to be weighed. It is an interesting fact in this connection, that one corner of the "Great Square" of Pegasus is marked by a figure bearing a close resemblance to the object symbolizing the heart of the deceased. It is found in that corner of the square which constitutes the head of Anubis, and is quite well marked. It really comprises a portion of his head, or the ears and back part of it. This portion of the group seems quite clear as source for those

SYMBOLIC FIGURES RESEMBLING AN ENVELOPE

which are found both in American and Egyptian symbols. The heart of the dead was placed in one end of the judgment scales and the symbol of truth in the other.

We would emphasize the fact that the majority of the symbolic figures with which we deal are so vividly real and clear in regard to their identity, that there can be no doubt whatever as to their value. Those versed in both Astronomy and Egyptology will readily note the truth in this, and agree with us that the evidence produced herein

CONSTITUTES THE FUNDAMENTAL STRUCTURE

of Egyptian symbolism. Any correction to be made later will but add to the strength of this material rather than detract.

That arm of Andromeda pointing off toward Delphinus reaches to within a few degrees of the feather object mentioned above, and lends added significance, when we consider Andromeda

A SYMBOL OF THE CHRIST

in his crucifixion ministry to mankind, for it appears to point toward the destination of lost souls in the southern region of the heavens. (Cf. Odys., Book XII.) His other arm, which is the right, appears to designate

the future of the redeemed, since it apparently would point toward the north. Thus, an added beauty would be lent to that verse about the Hyperboreans in Greek mythology, who were supposed to live beyond the fabled "Mountain of the North." We quote it here and consider it exquisitely beautiful:—

I come from a land in the sun-bright deep,
Where golden gardens grow;
Where the winds of the north, becalm'd in sleep
Their conch-shells never blow.—Moore.

The figure of Andromeda, together with that of the "Northern Cross" and the "Northern Coal Sack," originated much of the

RELIGIOUS CEREMONIAL RITES

and customs evidenced upon the walls of the ruined cities of Yucatan, since they appear to have had a practice of compressing the head into a peaked shape. This was done while the person was young, in a manner similar to that by which the feet of young Chinese girls are kept as small as possible, by compression. The head of this starry figure, where seen in part, strikes the eye as having a somewhat peaked appearance and as having a large nose and

sloping forehead, which features of the object agree remarkably well with the manner in which

THE EARLY MAYAS

sculptured those of their religious personages. Such a custom may have been prevalent among their priesthood only, and may also have been merely existent in their sculptured figures. The sacrificial custom, so prevalent among the Aztecs of Mexico, of cutting out the victim's heart while still alive may have been derived from the dark spot, the "Northern Coal Sack," which lies upon one side of his breast. The above named figures certainly bear a remarkable

RESEMBLANCE TO THE SYMBOLS

of the early peoples of Central America and Mexico.

There is an abundance of evidence to prove that the Egyptian saw in the arrangement of the heavens a celestial counterpart of his own beloved Nile country. The Delta, he placed in the immediate region of Auriga and Orion, and the location of Sagittarius marked the region of the first cataract. The intervening region he saw as the Nile valley from Cairo to

the Nubian border. The Galaxy, he saw as the celestial Nile. Each of its banks is marked by the starry emblems of the different nomes. Indenting the western side of the feather-like figure that we described as the Egyptian symbol of truth, we see two small circles that possibly are of considerable significance with respect to the "Court of the Double Truth," for they adorn the side of the "Symbol of Truth" feather, and are in the judgment region. These twin circles are quite indistinct, yet definitely outlined as to the surrounding stars, and not difficult to locate. The "Court of the Double Truth" must, of necessity, be located in the region we have just mentioned. However, we can not define it exactly; nevertheless, we shall certainly do so a little later when our evidence is more complete in the smaller details. We would place this court or chamber between Aquarius and Cepheus. In fact there is every reason to believe that the Egyptian judgment scene embraces a major portion of the northern heavens and lies between the two groups named above. Cepheus, seated on his starry

throne, seems to fill every requirement as Judge. We believe we have in him, "Osiris the Judge of the Dead."

THE JUDGMENT HALL

apparently embraces the whole intervening region or the principal portion of it. The polar lotus then would be identical with that which the Egyptian represented as growing from the lake underneath the judgment throne. The traveling dead were thought to pass the judgment before climbing the mountain. The uraeii facade adornment which was quite common in Egyptian representations, especially in those of the judgment chamber or shrine of Osiris, was simply an adaptation from the peculiar figure seen near the top of the polar mount. (Cf. "History of Egypt," by Maspero, Vol. I., pages 265-71.)

The figure in the water-bowl is also the head of one of the monsters the Egyptian believed to roam the desert adjoining Egypt. The body should be placed accordingly, and should embrace the greater portion of the contiguous region below. This monster has a bird's head,

and a spike protruding from its breast. Its front feet should extend some little distance below the southern border of Aquarius. The wavy line of stars at the southern extremity of Aquarius has suggested the saw-edged form of the lower part of its body. The general arrangement of the stars in the region with which we are dealing shows quite a resemblance to the monster, and has very evidently been the source of such figure. The Egyptian likened this region to the desert country adjoining the Nile valley, for the sacred sycamores were supposed to be located upon its borders, and their starry counterpart in the heavens really occupies such a position with respect to the starry desert. The constellation Aries, included in the desert of the sky, appears as

ONE FORM OF THE GOD SET,

for the ram's head and tail both bear a remarkable resemblance to the form of the god in question. It was represented with a straight arrow-like tail, and with a head similar to that which we see in this constellation. The general characteristics of this starry figure bear a

remarkable resemblance to that form of the god Set.

"The "Bottomless Pit" chamber outlined in Aquarius is quite well marked, and really suggests such a place as the Subterranean Chamber of the Great Pyramid, for the wavy line of stars at the southern extremity of that group marks the bottom, while two upright lines of stars constitute the two walls. Within this chamber and a little above the heads of the Cynocephali, there is a starry figure much resembling the head of the god Set in one of his forms, that one representing him as having the head of a goat. Upon a very clear night this object can be seen distinctly outlined, and was very evidently the source from which sprang this particular form of the god. Their characterization of the god Set as a being similar to the Christian prince of evil, Satan, lends added significance to this object, for

HE IS APPARENTLY SHUT UP

in this starry bottomless pit. This fact can not but greatly interest us in the light of that scriptural statement, "And I saw an angel come

down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years, And cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled;" (Rev. xx:1, 2, 3.) As a symbol, we see him apparently locked up in the starry bottomless pit, and evidently receiving all those of the ill-fated dead who are unlucky in passing through this region or who miss their way, falling where the Cynocephali are ready to devour them.

The Cynocephali are certainly in evidence, and their position among the other figures corresponds exactly with that in which the Egyptian represented them. We detect three of these heads here and find them to be as represented, or two facing west and the other one east. The one farthest east, which is more distinctly marked than the others, has been seen as bidding the evening boat of the sun god-

speed, in one of their representations of it. It is not strange then, that the ancients, both Egyptians and others, placed such great value upon this animal. This arrangement of the stars at their feet resembles

THE NET OR LATTICE WORK

that the Egyptian represented them as using to catch the ill-fated victims. (Cf. "History of Egypt," by Maspero, Vol. I., pages 274-85.)

The particular point or region closely associated with the end of man and the universe, we would locate somewhere between Aquarius and Virgo. while it seems to be closely identified with Aquarius and Capricornus in particular. The scriptural lake of fire mentioned in Revelation appears to be located in this region, and perhaps is identical with that feature known as the "Stellar Floor," which is seen immeasurably distant and beyond the Galaxy. This feature of the heavens, as viewed in our great telescopes, much resembles a great lake of fire of perhaps eternal extent, and is pierced by dark openings or holes through which we apparently look into "outer darkness." No star

or even a ray of light is seen through these dark openings, although subjected to a photographic plate of all night exposure. This is a very significant fact in the light of scriptural teaching; for a lake of fire is destined to be the fate of all who fail to pass the judgment successfully. It is located in the region of Sagittarius and Scorpio, and will certainly prove a very interesting study when we shall have succeeded in constructing more powerful telescopes than are available at present, for we do not doubt but that these symbolical markings upon the face of the heavens are connected in a material way with the destiny of the universe.

> One sun by day, by night, ten thousand shine,
> And light us deep into the Deity;
> How boundless in magnificence and might!
> —Young, "Night Thoughts."

CHAPTER EIGHT

Egyptian Symbolism of the Moon.

O ye delicious fables! where the wave
And woods were peopled, and the air, with things
So lovely! why, ah! why has science grave
Scattered afar your sweet imaginings?
—Barry Cornwall.

HE Egyptian deified the Moon as ruler not only of Night, but also of the southern heavens. Others than the Egyptian have deified the Moon as ruler of the Night and of the Abode of Darkness, as would naturally follow. The southern heavens were considered the Realm of Death as well as the Abode of Evil.

From time immemorial, the Moon has been credited with strange powers over the destiny and minds of men, and her praises have been sung by all nations in a wealth of prose and poetry. Even our very materialistic age of education and science cannot but recognize the unquestionable power which she seems to exert over vegetation and animal life, as well as the part which she plays in the destiny of the Earth.

Were it not for the Moon, the Earth would perhaps rotate but the one time upon its axis in its annual journey around the Sun, and would turn but the one side to the Sun. (Cf. "Evolution of Worlds," by Lowell, page 80.) It would be difficult to state just what such a condition would exert upon the Earth at present, yet we cannot but believe that annihilation of plant and animal life would ensue. In support of this theory, we advance the fact that those planets which, to the best of our knowledge, rotate but the one time upon their axis during a complete circuit around the Sun, are known to have no satellites. Thus, it would seem that between the two forces, the Sun and the Moon, the Earth is kept rotating upon its axis in a period smaller than a complete revolution around the Sun, and an approximately equal temperature is the result. It would be difficult to state just the conditions that would exist upon the Earth were it to turn but one side to the Sun, yet we cannot but believe that a total destruction of both plant and animal life would ensue.

Mercury and Venus, of the larger planets, are known to have no satellites, and to the best of our knowledge, these two turn but one side to the Sun in their annual circuit. (Cf. "Evolution of Worlds," by Lowell, pages 65-93.) The rest of the larger planets, with the exception of the two outer ones, Uranus and Neptune, whose axial period rotation is unknown at present, rotate more than once upon their axes during a complete circuit. The larger planets, with the exception of Venus and Mercury, have one or more satellites revolving around them. We believe that when we shall have determined the axial period of rotation not only of Uranus and Neptune, but also of the Asteroids, we shall find them to conform to the theory stated above. Nevertheless, it is very patent that not only the Earth, but the other planets as well, are influenced to a great extent in their life course by the satellites revolving around them; and this influence is certainly not all a superstition, as some have thought. In fact, Darwin's theory as to the tides credits the Moon with a no inconsiderable

part in the life course of the Earth. The early Egyptian possessed no such instruments as do our present-day Astronomers, yet he had a wonderful fund of knowledge as to the Moon's influence over the affairs of Earth; a knowledge that bears a remarkable analogy to the more materialistic relative facts. It is not assumed, however, that the Moon in her several phases appreciably affects the weather of the Earth. We shall now name a few of the symbols derived from the orb of night which, though of a somewhat superstitious nature, yet show a remarkable resemblance to the more materialistic duties that she seems to fulfill in celestial arrangement.

It is well known what objects the strange fancies of men have pictured upon the face of the Moon, such as the "Man in the Moon," the "Lady in the Moon," "Jack and Jill," and a number of others. (Cf. "The Stars in Song and Legend," by J. C. Porter, pages 13-21.) Yet little seems to have been known of what was there seen by the early Egyptian. Their animal deities, represented as sitting with the

ore-feet braced, in the characteristic pose of a fdog or cat, we believe to have been derived from a dark object upon the western limb of the Moon, which is almost an exact counterpart of an animal sitting in that attitude. This strange figure is best seen when the Moon is in first quarter, or about half full, and bears a remarkable resemblance to those animals that were worshipped as Moon deities, such as the Cynocephalus and others. The Moon Cynocephalus is seen to have a small white spot both upon the side of its head and its haunch, which the Egyptian generally shows upon representations of this animal. This feature of the object is perhaps an identifying mark distinguishing it from those taken from the stars. It is not strange then that they associated this orb of night with the Realms of Death, or the southern hemisphere of the heavens where we see the three Cynocephali at the feet of Aquarius, and know what duty they were supposed to fulfill in that region.

The dark animal-like object named above seems to have originated the vulture head-dress

worn upon the head of the Egyptian, for where we see it from a different angle it quite easily presents the figure of a bird as crowning the head of the "Lady in the Moon." One wing will be seen as extending down back of her left ear, while its head protrudes a little over her

Actual Contour

The Face accentuated

THE LADY IN THE MOON

forehead. It shows quite easily its identity with the head-dress in question; while on the other hand they appear also to have derived therefrom another symbolic bird, or that which we see upon one of the "shield" stones of King Narmer of the I Dynasty. The bird in question is shown as having its claw joined to the

mouth of a man-headed figure by a cord or band, as though leading him. The man-headed figure is but an adaptation from the man-headed serpent object which we see upon the eastern limb of the Moon, and the bird but an adaptation from the bird-figure named above; while the cord is quite clearly outlined upon the left side of the woman's face and unites the man-headed serpent's mouth with the claw of the bird. That portion of the figure constituting the cord has been seen by the ancients as strands of hair hanging down the side of her face, and has been symbolized in different ways. Some of the sculptured figures found in Yucatan have a like symbolism displayed upon their faces which we believe to be but a derivation from this Moon object.

The Moon as the ruler not only of Night, but also of the Realm of Death, the Sun as the ruler of Day and the Realm of Life, would be a very simple conception of the surrounding universe, and such a belief was very prevalent in ancient times. Directly above the head of the Moon Cynocephalus, there is an object that

has been seen as a globe or fruit of some kind. It holds a position of prominence in the different mythologies of the past and plays no inconsiderable part in Egyptian belief, as will be readily perceived. They have apparently viewed it as symbolic of the Sun. Another small dark object which appears as the tip of the Moon Cynocephalus' tail has probably been considered as symbolic of the Moon itself; while they have been noted as the two eyes of the "Man in the Moon,"—the larger disk or globe would appear as his right eye and the smaller as the left. We believe them to be identified with a sculptured figure found in Yucatan, that of a god having one eye larger than the other. The god in question is known as Tlaloc, the god of rain. (Cf. "Prehistoric Architecture," by Peet, page 408.) We also believe them to be associated with the figure known as the Manitou Face which is found in various parts of America, especially in Yucatan. (Cf. "Prehistoric Architecture," by Peet, page 307.) It is an interesting fact in this connection that we see two starry eyes, which bear a re-

markable analogy to those seen upon the Moon, for one is considerably larger than the other; that one which we see in the polar group, Ursa Minor, being the larger, and that seen in Delphinus, the smaller eye. They are apparently the starry counterpart of those seen upon the Moon.

The long dark object near the eastern limb of the Moon, much resembling a man-headed serpent, or the attenuated form of a lion, seems to be the source of that symbolic couch upon which the dead were laid in preparation for burial. (Cf. "The Book of the Dead," Budge, Vol. II, page 47.) It certainly bears a remarkable resemblance to the above mentioned couch, especially as to that part where the characteristic fold is a feature. These couches were but the attenuated form of a lion with the tail curved upward over its back; the fold was derived from the head and neck of the Moon-object, and has had place in the designing of their throne and chairs, for these we see with a fold which forms the back.

The object popularly known as the "Lady

in the Moon" was associated with the goddess Isis. Her face is conspicuously marked and easily found; it is outlined in white, and lies with the mouth in close proximity to the larger disk. The dark figure, near the Moon's western limb, crowns her head; and the man-head of the figure, seen on the eastern limb of the Moon, has his mouth in close proximity to her left breast; while both of them have apparently originated the Egyptian religious belief regarding Isis as suckling her son Horus. This fact is really too plain for words, when we view them in their relative positions. A dark protrusion from his mouth is easily seen as his tongue thrust out, and has been recognized by others than the Egyptian; for many of the early peoples were known to salute each other by protruding the tongue as a mark of respect, which custom we consider a derivation from this feature of the object. The top and front part of his head outline her chin and neck, while he may be seen as wearing a turban. It may be that this latter feature of the figure has been the origin, among many of the eastern peoples, of

the custom of wearing the turban. The woman is seen with her face slightly upturned and as facing east. Her face, viewed from a different angle, presents a close likeness to the form in which the Buddha is represented, where we see her nose as his bald head and her face as his body. This object is outlined in white, and easily presents a marked likeness to the god in question. His head showing as bald, possibly has originated the sacred custom among not only Egyptian, but other priesthoods as well, of the shaving of the head. Even some present day priesthood orders observe such a custom, and it may be that they and the Egyptian have derived such from a like source. The Egyptian god Imhotep, who was represented in a sitting posture and with a bald head, is apparently a derivation from this Moon figure; also the same may be considered equally true of their god Ptah, who was shown with his head bald.

There is, of course, a depth to their symbolism regarding the Moon that we have not succeeded in penetrating; for we have been en-

gaged principally in determining the symbolized objects connected therewith, rather than learning their value. Such will, probably, become clear later when we have delved deeply enough into the subject. It is an interesting fact in connection with these Moon figures that they appear to have their counterparts among the stars; we detect sufficient evidence of such to warrant us in advancing this statement. When we shall have succeeded in placing the real value upon each figure, and have arranged them in their proper sequence and order, we shall uncover a thing of great beauty and value; and with respect to the laws of the heavens, it will prove of more material value than is apparent upon the surface.

Summarizing, we would state that the value most apparent as attached to these Moon figures, is that of portraying a picture which is but a page from the Edenic story; for do we not see here, a woman's face, a man-headed serpent and the fatal fruit. It seems fitting that such an event should be commemorated in this manner where it would be a perpetual reminder to man

of his fall from a glorious estate in primal times. Once we catch the outlines of these figures and note how naturalistic and real they appear, we do not wonder that the ancient Egyptian gave them the place which they occupy in his religious belief and symbolism. He is not alone in that respect, for it will be shown conclusively, later, that others of the early peoples valued them as highly. It is only too evident what place the Norsemen gave this woman in their mythological belief, for we see her as closely identified with the goddess Idun. She has been seen invariably as the Goddess of Night, and her contemporaries generally as Deities of Darkness. Where we see this picture as a page from Eden's story, it cannot but arouse great interest and pleasure as a bit of the world's history which has hitherto escaped the notice of all but a favored few, who, through the ages of the past, have kept it in inviolable secrecy from the rest of humanity.

We certainly have abundant grounds for believing the Moon figures and the starry structure to have had a prominent place in all of

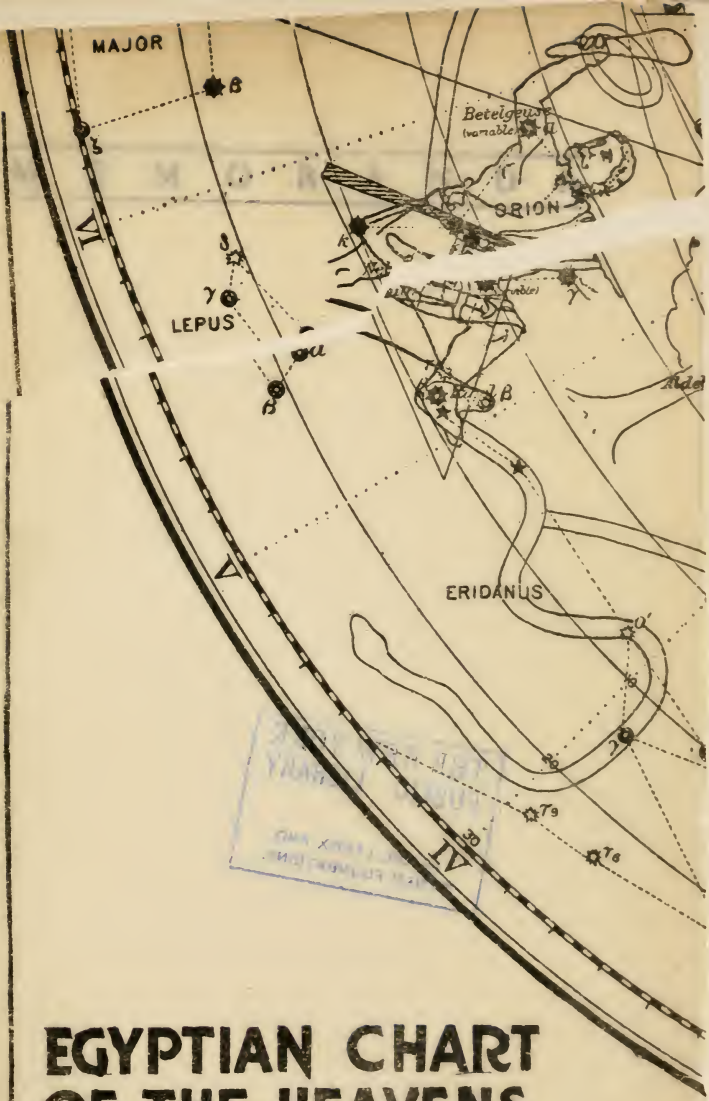
the religions and mythologies of the ancient world, and that a close study of this feature of the heavens will greatly aid in learning more of the early history of this Earth. It will be found to have marked value with relation to the decipherment of many of the unknown languages engraved upon ruins of the early races; for, when we shall have worked out the values upon the different symbolisms, it is very reasonable to believe that they will aid in gaining a key to the languages also.

* * * Are they here—
The dead of other days?— * * *
* * * Let the mighty mounds
That overlook the rivers, or that rise
In the dim forest, crowded with old oaks,
Answer. A race, that long has passed away,
Built them; a disciplined and populous race
Heaped, with long toil, the earth, while yet the Greek
Was hewing the Pentelicus to forms
Of symmetry, and rearing on its rock
The glittering Parthenon. These ample fields
Nourish'd their harvests.

—Bryant

FINIS

"* * * how excellent is thy name in all the earth! who hast set thy glory above the heavens. * * * When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained; What is man, that thou art mindful of him, and the son of man, that thou visitest him? * * * Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet."—(Psalms viii:1, 3, 4, 6.)



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